

JOURNAL OF SYNAGOGUE MUSIC

FEBRUARY 1971/SHEVAT 5731

VOLUME III

NUMBER 2

CONTENTS

- THE INFLUENCE OF JEWISH MUSIC
AND THOUGHT IN CERTAIN
WORKS OF LEONARD BERNSTEIN *Abraham Lubin 3*
- NOTES ON MUSIC OLD AND NEW *Max Wohlberg 15*
- THE IMPORTANCE OF ROSSI IN THE
MUSICAL LIFE OF THE
MANTUAN COURT *Dr. Daniel Chazanoff 20*

DEPARTMENTS

MUSIC SECTION

- MEMORIAL SERVICE, THREE PSALMS
FOR MALE VOICES *Solomon Sulzer 24*

REPRISE

- WHAT IS "OPTIMAL" FOR THE
HUMAN VOICE *Leo A. Kallen, M.D. 31*
- SONGS AND SINGERS OF THE SYNAGOGUE
IN THE 18th CENTURY *Abraham Zevi Idelsohn 43*

JOURNAL OF SYNAGOGUE MUSIC, *Volume ZZZ, Number 2*

February 1971/Shevat 5731

Published by Cantors Assembly

EDITOR : *Morton Shames*

MANAGING EDITOR : *Samuel Rosenbaum*

EDITORIAL BOARD : *Lawrence Avery, Gerald H. Hanig, Saul Meisels, David J. Putterman, Moses J. Silverman, Pinchas Spiro, Dr. Max Wohlberg.*

ASSOCIATE MEMBERS : *Irving Kischel, Chairman, Louis Klein, Abraham Shapiro, Harry Weinberg.*

OFFICERS OF THE CANTORS ASSEMBLY : *David J. Leon, President; Yehudah Mandel, Vice President; Kurt Silberman, Treasurer; Morton Shames, Secretary; Samuel Rosenbaum, Executive Vice President.*

JOURNAL OF SYNAGOGUE MUSIC *is a quarterly publication. The subscription fee is \$5.00 per year; \$10.00 per year for patrons. Second-class postage paid at New York, New York. All articles, communications and subscriptions should be addressed to Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

Copyright © 1971, Cantors Assembly

THE INFLUENCE OF JEWISH MUSIC AND THOUGHT IN CERTAIN WORKS OF LEONARD BERNSTEIN

ABRAHAM LUBIN

I. LEONARD BERNSTEIN

It is a truism that the earliest experiences and environmental background of any creative person, would almost inevitably reflect themselves sooner or later in at least some of the artistic expressions of that person. More often than not the earliest events and experiences as well as the familial origin and circumstances of a creative individual, are likely to have a strong and lasting influence upon the total artistic output of that creative person.

In the case of the American composer-conductor-pianist Leonard Bernstein, this fact holds true at least in regard to several of his major orchestral works to which we shall refer in the course of this paper. It is in fact the hypothesis of this writer that in certain major orchestral compositions, Bernstein was greatly influenced by Jewish musical materials as well as Jewish thought and theology.

Leonard Bernstein, born a Jew, in Lawrence, Massachusetts, on August 25, **1918** to Jennie and Samuel Bernstein was the eldest of three children born to the Bernsteins.

Samuel Bernstein was in turn the son of a Hassidic scholar and as such was steeped in religious lore and law, thus enabling him to appreciate spiritual values over material ones.

From the time Lenny was a child, Samuel made a conscious and studied effort to instill in the boy what the father described as 'the godly spirit' ('Ruach Elohim') — through religious education and an appreciation of life's nobler pursuits.*

This family origin of piety and the pursuit of religious values had a strong influence on the life of Bernstein if only for the fact that he chose music to be his life long vocation. For certainly **the** art of music can easily be categorized as a spiritual or noble pursuit. It should be pointed out that in Samuel's estimation music was not

1. Belonging to Hassidism, a pietistic and religious movement founded by Israel Baal Shem Tov (1699-1761) in Volhynia and Podolia.

2. David Ewen, Leonard Bernstein, (Philadelphia: Chilton Book Co., 1967, p. 8.

Abraham Lubin serves as Hazzan at Rodfei Zedek Congregation of Chicago. The article was submitted to the Graduate Faculty of De Paul University in partial fulfillment of the requirements for the degree of Master of Music.

regarded as a spiritual endeavor. He, therefore, discouraged his son from following any career in music. However, this attitude on the part of the father must be understood in the following context: In the Russian ghetto, where Bernstein's father had been raised, a musician was a lowly, humble and impoverished fellow, and it was this aspect of the musician's lot that the older Bernstein had wished to avoid in his son's career.

The older Bernstein was once quoted as saying: 'From the early sixteenth century, my family never made a livelihood in art, and I didn't want to break this tradition.'" It seems that it was not so much that Samuel tried to keep his son away from music, as much as the fact that he feared that his son may decide to make a living out of music. To Samuel Bernstein the idea that his son would become a musician by profession was altogether distasteful. All this, because of Samuel's limited point of reference of what it is to be a professional musician.

The young Bernstein excelled in his religious studies which he received at Temple Mishkan Tefila, Boston, Mass. For his confirmation he wrote his own speech and chose to do so in the Hebrew language, a fact that is significant inasmuch as two of his three symphonies written thus far, employ Hebrew texts as an integral part of the works.

Bernstein's academic accomplishments are no less creditable than his well-known professional achievements. A Harvard graduate with cum laude in music, he had an extraordinary memory and ear. His ability to read the most complex piece of music with ease; his talent in translating operatic and orchestral scores at the piano; his articulation of jotting down precisely his musical thoughts have brought him plaudits from some of the most distinguished names in the world of music. Such men as: Dimitri Mitropoulos, Aaron Copland, Marc Blitzstein, William Schuman, Roy Harris, Walter Piston and Heinrich Gebhard all at one time or another predicted great achievements by him.

In pursuing our thesis at this point it is most significant to note that Bernstein, having thus far spent most of his time conducting orchestras or otherwise performing in the concert hall, has not been too prolific a composer and his total creative output to date numbers some thirty compositions. Four of these compositions are either Hebraic or liturgical in nature. This fact becomes even more significant when we pause to consider that two of these works are

symphonies. Having written so far only three symphonies, it is quite striking and of paramount importance to our thesis the fact that Bernstein would choose to write two of his three symphonies with either Jewish musical or theological content.

Bernstein, it seems, is quite aware of these two facts indicated above. In a recent interview with John Gruen he has been quoted as saying:

I've written only two works in the last ten years. Since I took over the Philharmonic (N. Y.), at the point when I finished *West Side Story*, I've done just those two, neither of them for the theater. *Kaddish* and *Chichester Psalms*, Both Biblical in a way. Something seems to keep making me go back to that book. And there was *Jeremiah*.

Of course it all ties back to Daddy. That whole tremendous influence.'

It is this influence which we shall explore with more detail in the following chapters.

II. SYMPHONY NO. 1 — JEREMIAH

The first published work by Leonard Bernstein was a Sonata for Clarinet and Piano which was written in 1941. His first major orchestral work was the *Symphony No. 1, Jeremiah*. This work which was completed in December of 1942, was significantly enough dedicated to the composer's father who had always impressed upon his son a love for the Prophetic books of the Bible.

The first performance was given by the Pittsburgh Symphony Orchestra, Leonard Bernstein conducting, with Jennie Tourel, soloist, January 28, 1944.

The symphony contains only three movements which were respectively entitled "Prophecy", "Profanation" and "Lamentation". The last movement actually utilizes text from the Book of Lamentations in the original Hebrew. This is to be sung by a mezzo-soprano.

The work is unquestionably one which, throughout its three movements, incorporates motifs of the Jewish musical tradition.

The renowned Jewish composer Max Helfman has made the following comments regarding the Jewish musical motifs found in the *Jeremiah Symphony*:

The two basic sources of genuine Hebraic music are: the cantillation of the Bible and liturgical chant of the synagogue.

Like many another ancient sacred scripture, the Hebrew

Bible, when publicly read in a house of worship, is always chanted in a prescribed manner called cantillation. To each work on the printed page is attached a sign, a neume called 'trope'. In addition to its accentual and syntactical meaning, each trope has a definite musical signification.

Though there are only twenty-eight tropal signs, these represent many hundreds of different tonal motives, inasmuch as the same sign has a different musical meaning depending upon the book of the Bible at the time of its reading, and whether the readers are of the Ashkenazic tradition (Jews from northeast Europe) or of the Sephardic tradition (Jews of southeast Europe).

The second source is 'Nussach', the traditional modes of chanting the liturgy. Each mode consists of a number of characteristic motives: initial, pausal, modulatory, pen-ultimate and final. At times these motives are used literally, but most often they are the basis for improvisation.

Jeremiah is fashioned almost exclusively on the Ashkenazic cantillation used for chanting the prophetic portion on the Sabbath, the mode of chanting Lamentations on 'Tisha B'av' (the ninth day of Ab), in commemoration of the destruction of the Temple, and finally, on general 'Nussach' motives for festival and penitential prayers.⁵

In analyzing the work in more detail, we find that the main theme of the first movement which is pronounced by the two solo French horns is a direct quotation of two phrases used in the liturgical chants of the synagogue. The first half is derived from the "Amidah" cadence which is found in the section of the service known as the "Eighteen Blessings". This standing silent prayer is recited by the congregation and then repeated by the cantor in chant. This particular cadence is chanted on festivals and is the motif for certain prayers in the High Holy Day liturgy. The second part of this movement's opening theme is based on the improvisational extension of the cantor when chanting the entire "Eighteen Blessings". Both these phrases are very common in the liturgical repertoire of the synagogue.

Below we find a comparison between the theme Bernstein used for his first movement and the liturgical chant which contains the

5. Max Helfman, Notes on the *Program*, New York: Philharmonic Hall — Lincoln Center, October 16, 1963, p. B.

germ motif of Bernstein.*

Jeremiah Symphony, opening theme

Idelsohn: Liturgical chant.

The liturgical example immediately above is by the renowned Jewish musicologist A. Z. Idelsohn.⁷

The opening theme by the horns is heard again in the second and third movements, in various situations, indicating how important a theme this is in the total scheme of the symphony. It is indeed the integrating element of the entire work.

The second movement "Profanation" is based almost entirely on a number of cantillations which are used to chant the Prophetic sections of the Bible during the Sabbath morning service.

In the first eight measures Bernstein quotes seven of these melodic formulae known as "Ta'amin" (cantillations). They are introduced by the flutes and clarinets: 8

Bernstein: "Profanation" theme

Compare the above melodic line with the quotation below which are cantillations used in chanting the Prophetic portion of the Bible according to Idelsohn. 9

Idelsohn: Prophetic cantillations

After a short extension of Bernstein's "Profanation" he introduces yet another one of these cantillations: 10

Bernstein: "Profanation" theme — extended

The above compared to the corresponding cantillation below quoted by Idelsohn reveals a striking resemblance between the two examples.

Idelsohn: cantillation example."

In the final movement "Lamentation", we have for the first time the introduction of Hebrew texts from the Book of Lamentations, to be sung by a mezzo-soprano soloist.

Motifs used for the texts are based on the traditional cantillations used in chanting the Book of Lamentations. This book is

6. Leonard Bernstein, *Jeremiah Symphony*. (New York: Harms, Inc., 1943), p. 3.

7. A. Z. Idelsohn, *Jewish Music In Its Historical Development*, (New York: Schocken Books, 1967), p. 140.

8. Bernstein, *Jeremiah*, p. 14.

9. Idelsohn, *Jewish Music*, p. 53.

10. Bernstein, *Jeremiah*, p. 15.

11. Idelsohn, *Jewish Music*, p. 53.

chanted on "Tisha B'av", the holiday commemorating the destruction of the Temple and the City of Jerusalem in 70 A.D.

Bernstein: opening line of "Lamentation". 12

In examining this melodic line, we note in the fourth and in the sixth measures a melodic turn of three notes down the scale within the interval of a minor third. This is repeated again later on in this movement in a much slower tempo:

Bernstein: "Lamentation" motif continued. 13

Let us now compare the above two examples from *Jeremiah* with Idelsohn's table of Lamentation cantillations:

Idelsohn: Table of "Lamentation" cantillations. 14

We find that in the third, seventh, eighth, thirteenth and fourteenth measures, the same melodic pattern occurs. Note also the similarity between Bernstein's melodic line in the seventh measure of the first example illustrated and the second measure in Idelsohn's example cited immediately above.

Commenting about this symphony the Jewish musicologist Israel Rabinovitch wrote: "It is worthy of note, too, that right from the beginning, Bernstein submitted to the fascination which Jewish themes held for him." 15

Arthur Holde wrote of Bernstein: "In his symphonic poem *Jeremiah* he expressed a fervor which seemed to spring from a powerful religious impulse." 16

Another Jewish musicologist, Albert Weisser in commenting on Bernstein's *Jeremiah* wrote that it is a "work of undoubted brilliance and felicitous lyricism" which "evokes a happy mixture of the Hebraic and the American."¹⁷

Finally it is worth noting that on May 16, 1944 the *Jeremiah Symphony* received the New York Music Critics Circle Award as "the outstanding orchestral work by an American composer" introduced that season.

This last fact reaffirms our contention that in the final analysis, the worth of any creative expression must be judged solely by the

12. Bernstein, *Jeremiah*, p. 47.

13. *Ibid.*, p. 50.

14. Idelsohn, *Jewish Music*, p. 54.

15. Israel Rabinovitch, *Of Jewish Music*, (Montreal: The Book Center, 1952), p. 302.

16. Artur Holde, *Jews in Music*. (London: Peter Owen, 1960, p. 344.

17. Albert Weisser, *The Modern Renaissance of Jewish Music*, (New York: Bloch Publishing Company, Inc., 1954), p. 159.

inner qualities of strength and beauty which it may or may not possess. Any other consideration such as we have pursued here, is significant only inasmuch as it was our purpose to study the work from a musicological or ethnomusicological point of view.

III. SYMPHONY NO. 3 — KADDISH

With the exception of one short liturgical work *Hashkivenu*, 18 for four-part mixed chorus, cantor and organ, which Bernstein wrote three years following his *Jeremiah*, it was not until two decades later that he was to write another major orchestral work, his third symphony, the *Kaddish*.

This symphony is the belated result of a joint commission by the Kussevitzy Music Foundation and the Boston Symphony Orchestra, on the occasion of the Orchestra's seventy-fifth anniversary in 1955. The work is for an unusually large orchestra, mixed chorus, boy's choir, Speaker (woman), and soprano solo. The particular Hebraic nature of the work has prompted Bernstein to request the Boston Symphony to waive the premiere performance in favor of the Israel Philharmonic. The Boston Symphony graciously consented and the first performance took place in Tel Aviv, Israel in December, 1963 with Mr. Bernstein as conductor, Miss Jennie Tourel as soloist and Hannah Rovina, of the Habimah Theater, as the speaker.

The *Kaddish Symphony* is in three movements and ends with the inclusion of a Finale section.

To the Jews of the world, the word 'Kaddish' (Sanctification) has a highly emotional connotation, for it is the name of the prayer chanted for the dead, at the graveside, on memorial occasions and, in fact, at all synagogue services. Yet, strangely enough, there is not a single mention of death in the entire prayer. On the contrary, it uses the word 'chaye' or 'chayim' (life) three times. Far from being a threnody, the 'Kaddish' is a compilation of paens in praise of God, and, as such, it has basic functions in the liturgy that have nothing to do with mourning. 19

Whereas in his *Jeremiah Symphony* Bernstein made enormous use of Jewish musical sources, with the *Kaddish Symphony* he creates his own themes and musical motifs which have absolutely nothing to do with any particular Jewish musical origins whatsoever. It is,

18. *Synagogue Music by Contemporary Composers*, (New York: G. Schirmer, 1952).

19. Jack Gottlieb, *Program Notes*, Symphony No. 3 Kaddish by Leonard Bernstein, Columbia, Stereo KS 6605.

however, in the philosophical and theological implications of this work, that we detect the influence of Jewish thought and traditions.

The use of such a well-known Jewish liturgical text as the "Kaddish" prayer, in the rubric of the work is in itself an obvious admission to the basic impact which such materials have upon the creative personality of Leonard Bernstein.

Bernstein used the text of the "Kaddish" not only for its contents, but also as a point of reference and departure whereby he could express his own personal credo as it were, in relationship to his philosophy as a Jew and as a member of the human race.

The Kaddish prayer proved to be the perfect vehicle for Bernstein to question on the one hand the destructive tendencies of man in a corrupt and threatened universe, and on the other hand observing the fact that man cannot destroy himself as long as he identifies himself with God.

The Kaddish text, which is sung three times in the course of the symphony, is, as it was pointed out earlier, a prayer recited by the Jew on the occasion of the death of a beloved member of the family. The prayer has as its theme, the sanctification and adoration of God as well as the supplication for life and peace. The occasion of death then, demands a reaffirmation of our belief in the God who "giveth" and "taketh away".

To quote some of the words of the "Kaddish" prayer:

Magnified and sanctified be the name of God throughout the world which He hath created according to His will. . . .

May there be abundant peace from heaven, and life for us and for all Israel; and say ye, Amen.

May He who establisheth peace in the heavens, grant peace unto us and unto all Israel; and say ye, Amen. 20

As we can clearly see, man's praise of God and his yearning for life and peace are the dominant themes of this prayer.

Bernstein, in his own original text narrated by the speaker in the course of the symphony, indulges in a "Din Torah" (Court Case or Judgment by Law) and accuses God of a breach of faith with man:

. . . Lord of Hosts, I call you to account! . . .

And don't shrug me off. . . 21

. . . You ask for faith: where is your own? 22

20. Sabbath and Festival Prayer Book (Philadelphia: The Rabbinical Assembly of America and the United Synagogue of America, 1960), p. 39.

21. Leonard Bernstein, *Kaddish Symphony No. 3*, (New York: G. Schirmer, Inc., 1965), p. 33.

22. *Ibid.*, p. 34.

. . . Your covenant! Your bargain is with Man!
Tin God! Your bargain is tin! . . .²³

It is this onburst on the part of the author, that many critics found objectionable and the text has been condemned for “blasphemy”.

Such “blasphemy”, if indeed it is that at all, has its precedence in the Bible with the story of Job and it also has its roots in the Hassidic and folk tradition of the Jew.

The second movement “Din Torah”, is a direct influence of the “Kaddish of Rabbi Levi Isaac of Berditchev”.²⁴

In his program notes on the ***Kaddish Symphony***, Jack Gottlieb writes regarding this point:

Mr. Bernstein feels strongly the peculiar Jewishness of this man-God relationship: in the whole mythic concept of the Jew’s love of God, from Moses to the Hassidic sect, there is a deep personal intimacy which allows things to be said to God that are almost inconceivable in another religion.²⁵

Any criticism of Bernstein’s text as being blasphemous, reveals immediately a total lack of understanding of the basic character of Jewish thought and theology, on the part of the critic.

Arthur Cohn, in his review of the ***Kaddish***, writes:

It is a plea (almost a demand) that God not only should put man’s house in order but also God’s. The text has more power than the music. It has the zeal of the believer, even if its Hebraicness refuses to deal with musical archaeology.²⁶

Bernstein reveals his true faith when he finally in subdued tones and with humility pleads:

Forgive me, Father, I was mad with fever.
Chaos is catching, and I succumbed.
Have I hurt you, Father? Forgive me . . .²⁷

23. *Ibid.*, p. 35.

24. Rabbi Levi Isaac of Berditchev (1740-1809), Hassidic leader. His central doctrine was “love for Israel” and he uttered fervent prayers as a defense advocate asking Divine mercy for the Jewish people. His “Kaddish” prayer in the form of a “Din Torah” (trial scene) with God in the Yiddish vernacular, is a classic folk song.

25. Gottlieb, *Program Notes*.

26. Arthur Cohn, “To the Beloved Memory of John F. Kennedy, Symphony No. 3 Kaddish, Leonard Bernstein”, *American Record Guide*, July, 1965, pp. 1014-1015.

27. Bernstein, *Kaddish*, p. 46.

. . . We are one, after all, you and I:
 Together we suffer, together exist.
 And forever will recreate each other. 28

As we have already mentioned before, Bernstein does not resort to any Jewish musical elements in his *Kaddish*, in order to express his Hebraic traditions, but rather he prefers to use for example, the twelve-tone row for a number of his themes, unlike his *Jeremiah Symphony*. However, Bernstein's choice of a Jewish liturgical text combined with his own original text makes this work a highly personal expression of deep faith in his God and in Man.

Another work of Bernstein which again is deeply religious in nature, is his *Chichester Psalms*. Completed on May 7, 1965, this composition is the composer's first since the *Kaddish Symphony* of 1963.

The work was commissioned by the Dean of Chichester, Sussex, England. It was featured at the music festival which is held there every summer and co-sponsored by the three cathedrals of Winchester, Salisbury and Chichester.

Stanley Sadie in a review wrote: "At an essentially Anglican Festival, it seemed curious to have psalms sung in Hebrew, and to music frankly in the language of *West Side Story*." The work is "an enormously spirited piece swinging gaily along in an infectious septuple rhythm, slipping in facile fashion from one key to another." 29

The choice of psalms and the spirit of the entire work again reveals an anguish and a restless concern on the part of the composer. In the midst of his despair, however, he tries to look for answers through the exploration of the Psalms as it relates to his faith.

In anger he shouts ferociously:

Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves.
 And the rulers take counsel together.
 Against the Lord and against His annointed. 30
 In contrast he soon susides with:
 Lord, Lord,
 My heart is not haughty,

28. *Ibid.*, p. 87.

29. Stanley Sadie, "Chichester Southern Cathedrals Festival", *The Musical Times*, September, 1965, pp. 693-694.

30. Psalm 2:1-2.

Nor mine eyes lofty,
 Neither do I exercise myself
 In great matters or in things
 Too wonderful for me.
 Surely I have calmed
 And quieted myself,
 As a child that is weaned of his mother,
 My soul is even as a weaned child.
 Let Israel hope in the Lord
 From henceforth and forever.³¹

The work concludes with a setting of the classic text of the Psalms:

Behold how good,
 And how pleasant it is,
 For brethren to dwell
 Together in unity.³²

It is reminiscent of the *Kaddish* in that the use of contrasting moods and ideas are presented in juxtaposition of each other, thus effecting a total feeling of anger and doubt on the one hand and hope and faith on the other.

As Peter Gradenwitz once wrote: “We can feel the composer’s pre-occupation with subjects laden with inner nervous tension but a slightly nostalgic touch.”³³

This “inner nervous tension” is the feeling of a man concerned with the world around him. Bernstein proves to be religious in his creative expressions and the influence of his Jewish heritage is poignantly referred to, in his attempt to find some possible answers to the complex questions of our time.

31. Psalm 131.

32. Psalm 133:l.

33. Peter Gradenwitz, “Leonard Bernstein”, *The Musical Review*, August, 1949, pp. 191-202.

SELECTED BIBLIOGRAPHY

BOOKS:

- Bernstein, Leonard.** *Jeremiah Symphony*. New York: Harms, Inc., 1943.
- Bernstein, Leonard.** *Kaddish Symphony No. 3*. New York: G. Schirmer, Inc., 1965.
- Ewen, David.** *Leonard Bernstein*. Philadelphia: Chilton Book Co., 1967.
- Gruen, John, and Keyman, Ken.** *The Private World of Leonard Bernstein*. New York: A Ridge Press Book, The Viking Press, 1968.
- Holde, Artur.** *Jews in Music*. London: Peter Owen, 1960.
- Idelsohn, A. Z.** *Jewish Music In Its Historical Development*. New York: Schocken Books, 1967.
- Rabinovitch, Israel.** *Of Jewish Music*. Montreal: The Book Center, 1952.
- Weisser, Albert.** *The Modern Renaissance of Jewish Music*. New York: Bloch Publishing Company, Inc., 1954.

ARTICLES:

- Cohen, Arthur.** "To the Beloved Memory of John F. Kennedy Symphony No. 3 Kaddish, Leonard Bernstein". *American Record Guide*, July, 1965, pp. 1014-1015.
- Gottlieb, Jack.** "Program Notes". *Symphony No. 3 Kaddish by Leonard Bernstein*. Stereo, KS 6605.
- Gradenwitz, Peter.** "Leonard Bernstein". *The Musical Review*, August, 1949, pp. 191-202.
- Helfman, Max.** "Notes on the Program". New York: *Philharmonic Hall — Lincoln Center*, October, 1963, p. B.
- Sadie, Stanley.** "Chichester Southern Cathedrals Festival", *The Musical Times*, September, 1965, pp. 693-694.

NOTES ON MUSIC OLD AND NEW

MAX WOHLBERG

It is now universally admitted that the benefits of modern technology are greatly offset by their subsequent evils. Witness the pollution of our air and water supplies, the depletion of our natural resources, the noise of our cities and the deterioration **in the quality** of our food.

It should come as no **surprise** that even our own profession is not immune to the ill effects of modern inventions. I am alluding to the pernicious, illegal and immoral practice of reproducing music protected by copyright by Xerox and other means. By doing so we are depriving the composer-whose music we like-of his just compensation. We are perpetuating a grievous injustice on the publisher by preventing him not only from profiting but also from recouping his investment.

Consequently, we have witnessed in the last decade the disappearance of a number of publishers of Jewish music. Ironically, this widespread, clandestine reproduction is taking place at a time when the budgets of our congregations are expanding at an unprecedented rate. Somehow money is found for everything but music.

Cantors, rabbis and congregations, I feel, should be alerted to the evils of this despicable practice and promptly cease to support or to countenance it. The words of Iago come to mind: "who steals my purse steals trash ... but he that filches from my good name robs me of what not enriches him and makes me poor indeed." Appropriating without recompense the creation of another is to both rob his purse as well as his fame.

With the diminishing number of publishers of Jewish music it is a comfort to acknowledge the considerable role in this area of the Cantors Assembly. Almost since the beginning of its existence the Cantors Assembly saw fit either to reprint out-of-print volumes of synagogue music to to publish new music. However, since its interests are geared, in the main, to the needs of its members its role (as a publisher) differs from that of commercial publishers.

The aim of the composer is to give voice to his imagination and to his inspiration. The publisher invests his money in a publication

Dr. Max Wohlberg is Professor of Hazzanut, Cantors Institute, Jewish Theological Seminary of America.

that he hopes will be financially rewarding. The Cantors Assembly can fulfill two purposes: To supply the music which its members desire and to provide the music which its members should have. The first, not to be belittled, is a pure case of supply and demand. The second, serving as instruction and indoctrination may ultimately affect the nature of the demand.

Thus, if the aim of the composer is artistic and the interest of the publisher is financial the goal of the Cantors Assembly is utilitarian and instructional. It is satisfying to note that roster of volumes published by the Cantors Assembly represents both types.

Among its recent publications are works by Zavel Zilberts, Israel Alter, Todros Greenberg, Salamon Rossi and Issachar Fater.

Zilberts, a superb melodist and fine composer, excelled in secular songs (choral and solo) as well as in "Neginos Yisroel," a Sabbath service for the Reform synagogue and in "Music for the Synagogue," a collection of miscellaneous compositions. But he was unsurpassed in such magnificent settings (for male chorus) as "Al Naharos Bovel," "Heye Im Pifiyos," "Achenu," "Mizmor Shir Chanukas Habayis" and (for mixed choir) "Havdoloh," "Adonoy, Adonoy," "Moh Oshiv," "Ya-aleh" and "Un'saneh Tokef." Equally popular are his settings (solo and piano) for "V'shomru," "Mah Godlu," "Haneiros" and "Hal'luyoh."

The "Complete High Holiday Liturgy" (for Hazzan) just published by the Cantors Assembly was skillfully edited for correct accentuations by Hazzan Moshe Nathanson with informative foreword by Hazzan Samuel Rosenbaum. The manuscript, covering texts from S'lichos to N'iloh, was in the archives of the Cantors Assembly and was augmented by items from the library of Hazzan David Putterman.

The music is, of course, melodious and the nusah is reliable. It is conceived for tenor and covers most of the liturgy. It is a substantial book of 136 pages and every cantor should be able to find in it numerous items to replenish and to refresh his repertoire.

"N'ginos Todros," subtitled "An Anthology of Music for the Sabbath," is by the competent exponent of traditional hazzanut, Todros Greenberg of Chicago. There he succeeded in surrounding himself with a group of devoted admirers, students and colleagues. One of the latter, Hazzan Moses Silverman, supplied an affectionate foreword for his book.

In 1961 these friends of Greenberg joined together to publish "Heichal Han'ginah V'hat'filah," a most impressive volume contain-

ing music (for solo and choir) arranged by Sholom Kalib for Hanukah, Purim, weddings, funerals, selected recitatives and Yiddish songs. The present book is scored for choir with cantor solos and is limited to the liturgy and zemirot for Sabbath eve.

As everything Greenberg writes is permeated with the old-style, hartzig type of bravura chazones one is filled with nostalgia for the days when these phrases served as the source of our youthful inspiration. In fact, they still captivate the listener. The solos are written for a tenor.

Much credit is due Hazzan Sholom Kalib, who supplied altogether appropriate arrangements. They accentuate the inherent quality and mannerisms of these compositions. Even amateur choirs should experience no difficulties in learning the music. Congregations will, I know, be pleased.

Israel Alter's work is justly famed and much appreciated throughout the cantorial world. Many of his recitatives have achieved universal popularity. He is also a prodigious composer. His repute in the now somewhat diminished area of the hazzanic recitative is unique inasmuch as he is among the very few who, while adhering to a well established format, is also cognizant of musical evolution and is experimenting with newer melodic elements and, in some measure, with a more contemporary treatment of the traditional motifs. Often, a seemingly novel phrase is actually an ancient motif and the result is a process of musical atavism, a process deserving both our applause and our encouragement.

In each new volume by Alter we encounter a greater use of contrast, more frequent and smoother modulations, a "cleaner" **more "classic" line, a welcome avoidance of excessive vocal range and a pleasing musical form. Alter is, of course, an excellent B'aal Nusah. While nusah purists may question the presence or absence of an occasional phrase the evidence of good taste, hazzanic competence and esthetic considerations abound on every page.**

Of special merit is his concern for and fidelity to the text. In a word, he utilizes his mind as well as his heart. He both reflects and emotes. In my classes at the Cantors Institute I have placed some of his books on the required list. "The Festival Service," recently published by the Cantors Assembly is heartily recommended.

The appearance of Salamon Rossi on the scene of Jewish music in 16th-17th century Italy was both unique and regrettable. Unique in that he had neither predecessors nor successors. Regrettable because neither time nor place was propitious for the recognition of **his**

contribution. Had he appeared two hundred years later in central Europe he could have struck roots and attracted disciples.

Edward Birnbaum, Alfred Einstein and Eric Werner have written scholarly articles on Rossi. Dr. Hugo Weisgall delivered an excellent analytical paper on his works at the 1953 convention of the Cantors Assembly. Noah Greenberg recorded some of his music. But our only source, with many imperfections, remained the volume edited by Naumbourg and D'indy in 1877.

After much delay, two volumes of the Rossi's works have now appeared—a third is in prospect—edited by Fritz Rikko with a preface by Hugo Weisgall. It is published jointly by the Jewish Theological Seminary and the Cantors Assembly.

The volumes are magnificently produced. The printing and binding are excellent. These books should occupy a place of honor in every Jewish library and particularly in a music library. As the compositions represent a style associated with the Renaissance and Baroque periods I am not certain that they will achieve current popularity. However, a judicious use of this style with its independently flowing melodic and rhythmic elements, its tranquil quality and smooth counterpoint could considerably enrich our repertoire.

The dictum *V'chol h'amarbeh l'sapeir . . . harei zeh m'shuboch* may, it seems to me, with full justification be applied to the tragic period of the Holocaust. While a not insignificant multilingual literature has dealt with most aspects of this awesome calamity, no volume has appeared to deal specifically with the severe loss in the area of music. In fact, numerous talented and promising musicians were cruelly slaughtered during this period. The decades between the two world wars were musically fruitful and noteworthy. Quite probably, given the opportunity, these now decimated musicians could have fructified and immeasurably enhanced both the quantity as well as the quality of contemporary Jewish music. We have, therefore, eagerly awaited the publication of Issachar Fater's "Jewish Music in Poland Between the Two World Wars."

A product of that era and musically active in that area, the author has, with dedicated industry and utter devotion, collected the biographies of numerous well known and little known composers, cantors, conductors, instrumentalists and folk singers. He has also written a number of longer biographic sketches of such men as: D. Eizenstadt, A. B. Bernstein, M. Gebirtig, A. B. Davidowitch, B. Huberman, Reb Saul of Modzitz, G. Sirota, Y. Kaminsky, H. Kohn, M. Kipnis, Y. Shlossberg, M. Shneier, P. Sherman and others. He has

also provided a foreword consisting of a birds-eye view of the period and has appended over 70 pages of music (choral and solo).

The volume is beautifully produced (published by the World Federation of Polish Jews) and is graced by the touching introduction of the eminent Dov Sadan.

Although I haven't as yet read every article and every biography in the book I have, with each sampling, learned something new and filled in some lacuna in my own fund of information. While all of the content is informative and much is inspiring some of it is heart-rending. Such a one is the biography of Yisroel Shayewitch (p. 390) born in 1910 -died in 1941.

While it is painful to cavil with so precious a book a few faults are too glaring to be overlooked. Thus one regrets the absence of biographic dates in a number of cases. While understandably, some of the sources for these dates have vanished, nevertheless in many instances with a little more perseverance the needed information could have been acquired.

For example: The year of death for Ya'akov Goldstein is not given. For David Katzman neither year of birth nor year of death are given. Yet the sons of these men are in the United States and could have surely supplied the information. The essential dates for Moshe Kusevitzky are given while those for his brother Jacob, who predeceased him, are omitted. Again, these dates are readily available.

These dates are also omitted in cases of Chaim Fershko, Moshe Rudinow and Yitzchak Sherman. The first of these is alive, well and active here. The second is survived by his widow now in California and the third has members of his family residing here. Surely abundant untapped sources were available.

Perhaps I am too demanding. However, since I know of no one else who would undertake this mitzvah of fraternal piety, I regret every blemish marring the perfection of so vital a book.

These shortcomings notwithstanding the volume must be part of every Jewish musician's library, Incidentally, the Cantors Assembly, through Samuel Rosenbaum, helped in the realization of this highly treasured memorial volume with a sizeable grant.

THE IMPORTANCE OF ROSSI IN THE MUSICAL LIFE OF THE MANTUAN COURT

DR. DANIEL CHAZANOFF

What we know of Rossi's life can only be gleaned from the various creative activities with which he was involved. From 1587 to 1628, Salamone served the Mantuan Court in various capacities — as viol player, singer, violinist, conductor and composer. His importance in the musical life of the Court, and the high esteem which he enjoyed in the eyes of the Gonzagas and the Court nobility are reflected in several developments. One indication is found in a ducal order of 1606.¹ In that year, Rossi was granted permission, by Duke Vincenzo I, to dispense with the wearing of a yellow badge prescribed for all Jews; this rule was established by the Lateran Council in 1215.² This was intended, in the Duke's words, as a demonstration of 'how dear to us is the service that Salamone Rossi the Jew has performed for us for many years past by his virtue in music and playing'.³ Birnbaum gives the ducal order verbatim (see Eduard Birnbaum, *Judische Musiker am Hofe zu Mantua von 1542-1628*, Vienna, 1893, p. 22). A second indication of his importance is borne out by the names of persons to whom he dedicated various musical compositions. While dedications were expressions of duty, reverence and gratitude during that period of history, Rossi's were evidently to nobility with whom he had more than a casual relationship. His first publication, the *First Book of Canzonets for Three Voices* (1589) was dedicated to the Duke of Mantua.⁴ The reader will recall that only two years before in 1587, De' Rossi entered the service of the Duke; his dedication, therefore, expressed both duty and gratitude. The names of nobility which appeared in other works were "... Felicita Guerrera Gonzaga, Marchioness of Pallazuolo; Francesco Ludovico Gonzaga, another member of the ducal family; Alessandro

1. Peter Gradenwitz, *The Music of Israel* (New York: W. W. Norton and Company, 1949). p. 137.

2. *Ibid.*

3. Cecil Roth, *The Jews in the Renaissance* (Philadelphia: Jewish Publication Society of America, 1959), p. 289.

4. *Ibid.*, p. 291.

This is the second in a series of articles on the music and life of Salamone Rossi by the Director of Music of the City School District of Rochester, New York. Dr. Chazanoff is also an accomplished cellist, conductor and musicologist. His studies on Rossi were made possible by a grant from the National Foundation for Jewish Culture. The first article in the series appeared in the September 1970 issue of the *Journal of Synagogue Music*.

Pico, Duke of Mirandola — the same who later invited the musician to his Court; the Duke of Modena and Reggio; the Count of San Secondo; Guglielmo Andreasi, Count of Rhodes; the Prince of Guastalla ...⁵ and others.

VIOL-PLAYER

With the accession of Duke Vincenzo I to the throne in 1587, Rossi entered the ducal service as a viol-player. In the tradition of the Renaissance when books of madrigals were 'apt for voyces or viols', Salamone also sang at Court like most viol-players⁶ (it should be noted that vocal compositions were freely transcribed for viols, recorders and other families of instruments during this period. Conversely, viol-players drew upon madrigals as one source of literature. Other sources included abstract instrumental forms with no specified instrumentation and freely transcribed dances of the period). As late as 1622, according to Roth, Rossi was still employed by the Duke of Mantua as a viol-player, at an annual salary of 383 lire.⁷ This is a curious fact since the composer abandoned writing for the viols after 1608 when his Second Book of Sinfonias and Galliards was published. His third and fourth books of instrumental compositions were confined to instruments of the violin family. These were published in 1613 and 1622 respectively.

VIOLINIST

Two important events in music history must have influenced Rossi to move from viols to violins in his instrumental writing. First was the creation of the violin, having both the size and shape as we know it today, by Gasparo (da Salo) Bertolotti, founder of the Brescian School of Violinmakers around 1560. Within a few years, violinmaking was also flourishing in the workshop of the Amati family in Cremona.⁸ The close proximity of Mantua to both Brescia and Cremona gave Rossi the opportunity to try some of the earliest violins made. A second event which must have influenced him to use the violin was the advent of the opera in Italy, around 1600, at the palace of Count Bardi in Florence. Once again the location of Mantua favored experiments with the new art form — especially, since Claudio Monteverdi, the first great composer of opera, was in the service of the Gonzagas. If we look for the place where Rossi first used violins rather than viols it was **probably** in the realm of

5. *Ibid.*

6. *Ibid.*, p. 288.

7. *Ibid.*, p. 289.

8. Karel Jalovec, *Italian Violin Makers* (Landen: Paul Hamlyn, rev.ed., 1964), p. 20.

dramatic music. There are two reasons for this, i.e., the ability of the violin to project its sound farther and the violin's greater dynamic range. This occurred on June 2, 1608, when his first composition for the stage was performed. His was the first intermezzo for Guarini's comedy, *L'Idropica* for which Monteverdi wrote the Prologue. Three additional intermezzi were contributed by other Mantuan composers.⁹ It was on the same occasion, during wedding festivities at the Court that Monteverdi's opera, *ARIANNA*, was also given with Rossi's sister, Madama Europa in a principal vocal part¹⁰ (The Prince of Mantua was married on that date.) It is likely that Rossi chose these festivities to inaugurate the use of violins. The first great school of violinists is clearly marked by his Third Book of Sonatas for instruments of the violin family published in 1613, only five years after his first composition for the stage.

CONDUCTOR

Salamone Rossi is also mentioned as conductor of the ducal orchestra by several writers. The virtuoso conductor as we know it did not come into being until the nineteenth century, when Felix Mendelssohn instituted the Gewandthaus concerts in Leipzig. The conductor of Rossi's time led while playing an instrument in an ensemble. Generally, this was done by a keyboard instrument player; Monteverdi is known to have conducted his operas from a keyboard. In the case of Rossi, it was probably done while playing the violin.

A communication of 1612 attests to the fame of Rossi and the ducal orchestra. In that year Alessandro I, Prince of Mirandola and Concordia asked the State Counsellor of Mantua to send him the Jew Salamone and his company to give a concert. This was in honor of guests attending a visit from the Prince's father-in-law, the Duke of Modena.¹²

COMPOSER

The Encyclopedia Della Musica lists thirteen books of compositions by Salamone Rossi published between 1589 and 1628, and two works written for the stage. These are as follows:¹³

1 — The First Book of Canzonets for three voices 1589)

9. Leo Schrade. *Monteuerdi, Creator of Modern Music* (New York: W. W. Norton and Company, 1950), p. 239.

10. Eric Blom (ed.), *Grove's Dictionary of Music and Musicians* (London: Macmillan and Company, 1954), VII, 244.

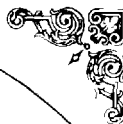
11. Roth, loc. cit.

12. *Ibid.*

13. Claudio Sartori (ed.), *Enciclopedia della Musica* (Milano: G. Records and Company, 1964). IV, 61.

- 2 - The First Book of Madrigals for five voices accompanied by the chitarrone (bass guitar) (1600)
- 3 - The Second Book of Madrigals for 5 voices with basso continuo (1602)
- 4 - The third Book of Madrigals for 5 voices with basso continuo (1603)
- 5 - The First Book of Sinfonias and Galliards for 3 to 5 voices (1607)
- 6 - The Second Book of Sinfonias and Galliards for 3 to 5 voices (1608)
- 7 - The Fourth Book of Madrigals for 5 voices with basso continuo (1610)
- 8 — The First Book of Madrigals for 4 voices with basso continuo (1614)
- 9 — The Fifth Book of Madrigals for 5 voices (1622)
- 10** — The Third Book of variation Sonatas, Sinfonias, Galliards, etc. (1623) — the date may be a misprint since a number of authors give (1613) — also, the date of the Fourth Book (1622) would have to be after the Third Book
- 11** — The Fourth Book of variation Sonatas (1622)
- 12** — Hebraic Psalms and Chants for 4 to 8 voices (1623) (The Journal of Synagogue Music, February 1967, p. 20, gives the title as Hashirim Asher Lish'lomo, The Songs of Solomon for 3 to 8 voices, 1623)
- 13** — Madrigals for voices with basso continuo (1628)
In addition, two works for the stage include one Intermezzo for Guarini's play, L'Idropica and one Intermezzo for Monteverdi's opera, Maddalena.

Rossi's works clearly indicate a movement from Renaissance to Baroque style in both vocal and instrumental music. His First Book of Canzonets (1589) was contrapuntal-polyphonic while the Madrigals for 2 voices with basso continuo (1628) are monodic in style. In the same manner, the instrumental works of 1607 and 1608 were written for the viols and were vocally oriented. The last two books on the other hand are Baroque in both style and instrumentation containing both monody and provision for instruments of the violin family. These facts leave little doubt that Rossi was an innovator considering publication dates.



MEMORIAL SERVICE

3 PSALMS
for Male Voices

by
S. SULZER.

Published and Sung by The Cantors Association.

Joshev b'seser

Psalm 91
by s. Sulzer

cantor 


jo - shev b' - se - ser el - jon b'zel sha - daj jis - lo - non

Tenor I
Andante
p **CORO**

Tenor II
mf

Bass I
p **CORO**

Bass II
mf



o - mar la - do - noj mach - si u - m' - zu - do - si
o - mar la - do - noj mach - si u - m' - zu - do - si
o - mar la - do - noj mach - si u - m' - zu - do - si
o - mar la - do - noj mach - si u - m' - zu - do - si

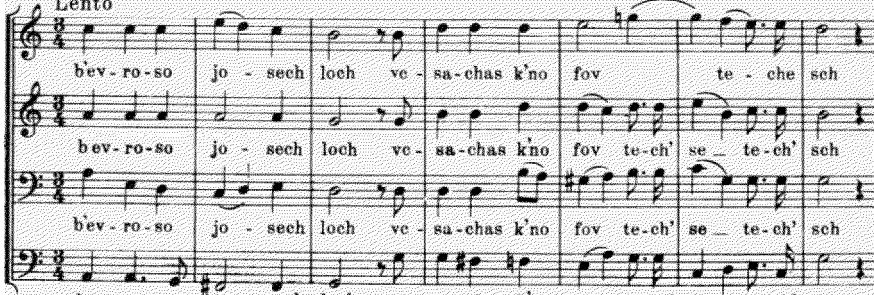


p

mach - si u - m' - zu - do - si e - lo - haj ev - tach bo.
mach - si u - m' - zu - do - si e - lo - haj ev - tach bo.
mach - si u - m' - zu - do - si e - lo - haj ev - tach bo.
mach - si u - m' - zu - do - si e - lo - haj ev - tach bo.

Cantor rec.
ad lib.
ki hi ju-
zil-cho
mi-pach
jokush
mi-de-ver
havos

Lento



b'ev - ro - so jo - sech loch ve - sa - chas k'no fov te - che sch
b'ev - ro - so jo - sech loch ve - sa - chas k'no fov te - ch' se - te - ch' sch
b'ev - ro - so jo - sech loch ve - sa - chas k'no fov te - ch' se - te - ch' sch
b'ev - ro - so jo - sech loch ve - sa - chas k'no fov te - ch' se - te - ch' sch

Cantor ad lib. Lo si-ro mi-pa-
chad loj-lo, me-
chez jo-uf
jomom mi-de-
ver bo-ofel ja
ha-loch, mi-ke-
tev joshud zo-
ho-ro-jim jip-
pol mi-zid-cho e-
lef, ur-vo-vo
mi-mi-ne-cho

CORO
e-le-cho
e-le-cho
e-le-cho
e-le-cho

zi - noh v'so che - ro a - mi - to.
zi - noh v'so che - ro a - mi - to.
zi - noh v'so che - ro a - mi - to.
zi - noh v'so che - ro a - mi - to.

Cantor ad lib. Rak bk-ne-cho
sa-bit v'shi-lu-
mas r'sho-im
tir-eh ki atto
a'donoj much-si,
el-jon earn-to
m'o-ne-cho, lo
se-u-nehe! le-
cho ro,oh v'ne-
ga lo jik-rav
b'o-ho-le-cho

ki-mal o - chov j' za veh
ki-mal o chov
ki-mal o - chov j' za vch
ki-mal o - chov j' za vch

lo ji - gosh,
lo ji gosh,
lo ji - gosh,
lo ji gosh

loch lish' - mor - cho b'ehol d'ro - che - cho al kap - pa jim jis -
lish' - mor' - cho - b'ehol dro - che - cho al kap - pa jim jis -
loch lish' - mor - cho b'ehol d'ro - che - cho al kap - pa jim jis -
loch lish' mor cho b'ehol d'ro - che - cho

Cantor ad lib. Al sha-chal vo-fe-
sen tid-roch tir -
mos k'fir v'sa -
nin, ki vi-cba-shak
va-a-fal-te-ho a-
sag-w-ho ki jo-da
sh' mi jik-ro-e-ni
v'e-e-ne-hn imo
o-no-chi v'zo-ro
a'chal-ze-hu va-
achab-de-hu.

so - un' - cho pen tig-gof bo - e - ven rag - le - cho
so - un - cho pen tig-gof bo - e - ven rag - le - cho
so - un' - cho rag - le - cho
jis-so-un'-cho pen tig-gof bo - e - ven rag - le - cho

O - rech jo - mim as - bi - e - hu v' ar - e - hu bi -

O - rech jo - mim as - bi - e - hu v' ar - e - hu - bi -

O - rech jo - mim as - bi - e - hu v' ar - e - hu - bi -

O - rech jo - mim as - bi - e - hu v' ar - e - hu - bi -

shu - o - si bi - shu - o - si bi - shu - o - si.

shu - o - si bi - shu - o - si bi - shu - o - si.

shu - o - si bi - shu - o - si bi - shu - o - si.

shu - o - si bi - shu - o - si bi - shu - o - si.

Shivisi

Psalms 16 vers 8 and 9
by S. Sulzer

Andante

Tenor I Shi - vi - si a - do - noj l' - neg - di - so - mid ki mi - mi - ni bal e -

Tenor II Shi - vi - si a - do - noj l' - neg - di - so - mid ki mi - mi - ni bal e -

Bass I Shi - vi - si a - do - noj l' - neg - di - so - mid ki mi - mi - ni bal e -

Bass II Shi - vi - si a - do - noj l' - neg - di - so - mid ki mi - mi - ni bal e -

Shi - vi - si a - do - noj l' - neg - di - so - mid ki mi - mi - ni bal e -

cresc. *f* *p*

mot lo - chen so - mach li - bi va - jo - gel k' - vo - di af b' -

mot lo - chen so - mach li - bi va jo - gel k' - vo - di af b' -

cresc. *f* *p*

mot lo - chen so - mach li - bi va - jo - gel k' - vo - di af b' -

mot lo - chen so - mach li - bi va jo - gel k' - vo - di a b' -

pp *pp* *pp* *pp*

so - ri af b' - so - ri jish - kon lo - ve - tach o - men.

so ri af b' - so - ri jish - kon lo - ve - tach o - men.

so - ri af b' - so - ri jish - kon lo - ve - tach o - men.

so ri af b' - so - ri jish - kon lo - ve - tach o - men.

Ach E'lohim

Psalm 49 vers 16
by S. Sulzer

Andante Religioso

Tenor I

Tenor II

Bass I

Bass II

Ach e - lo - him jif - de naf - shi mi - jad sh' -

Ach e - lo - him naf - shi

Ach e - lo - him jif - de naf - shi mi - jad sh' - ol

Ach e - lo - him jif - de naf - shi mi - jad sh' - ol

p *mf* *mf* *p*

dim. *mf* *SOLO* *pp SOLI*

ol ki ji - ko - che - nu se - loh al ti - ro ki ja shir -
 ki ji - ko - che - nu se - loh al ti - ro
 ki ji - ko - che - nu se - loh al ti - ro ki

p

ish ki jir - be k' - vod be - soh, ki lo be -
 k' - vod be - so, be - soh.
 ki jir - be k' - vod be - soh be - so
 ja shir - ish ki jir - be k' - vod be - soh.

pp

mo - so ji kach ha - kol lo je - - red a - cha -
 ki lo be - mo - so ji kach ha - kol
 ki lo be - mo - so lo
 ki lo be - mo - so ji kach ha - kol lo je - -

pp

rov ke - vo - do ki naf - sho h'cha - jov j'vo -
 be - cha - jov
 je - red a - cha - rov ki naf - sho j'vo -
 red a - cha - rov ki naf - sho be - cha - jov

TUTTI

rech v'jo - du - cho v' jo - du - cho ki se - tiv loch
 rech v'jo - du - cho v' jo - du - cho ki se - tiv loch
 rech v'jo - du - cho v' jo - du - cho ki se - tiv loch
 rech v'jo - du - cho v' jo - du - cho ki se - tiv loch

SOLI

to - vo ad jom a - vo - sov *SOLI* ad ne zach lo jir - u - or lo
SOLI ad ne zach lo jir - u - or
SOLI ad ne zach lo jir - u - or
 to - vo ad jom a - vo - sov ad ne zach lo jir - u -

f *p* *TUTTI*

jir u - or lo jir - u - or o - dom bi kor - ve
 jir u - or lo jir - u - or o - dom bi kor - ve
 jir u - or lo jir - u - or o - dom bi kor - ve
 or - lo jir - u - or lo jir - u - or o - dom bi kor - ve

f *p* *pp*

lo - jo - vin nim - shal ka - be he - mos nid - mu nid - mu.
 lo - jo - vin nim - shal ka - be he - mos nid - mu nid - mu.
 lo - jo - vin nim - shal ka - be he - mos nid - mu nid - mu.
 lo - jo - vin nim - shal ka - be he - mos nid - mu nid - mu.

REPRISE

WHAT IS "OPTIMAL" FOR THE HUMAN VOICE?

LEO A. KALLEN, M.D.

The Physiological "Optimal"

If man is animal, he is different from the other animals in so many ways as to be unique among them. Julian Huxley has a book about it that discloses how *Man Stands Alone*. He has been singled out as the laughing animal, and so on; but he has rarely been distinguished as the cooking animal. Yet the very complex and diversified activity which is cooking food before eating it, instead of eating it raw, is not to be found among other animal kind. In terms of the organs and sensibilities involved, cooking food has a kinship to sound reshaped into song and speech. Of course, the conclusion of cooking is normally eating, the input of food, while the conclusion of organic sound-making is regularly output, the expression of air which the ears hear. It is not established that cooking requires specially developed brain functions; talking, of course, does. This is one reason why animals with vocal organs like the human can't talk even if they can eat like humans.

Eating, like talking, engages certain sequential movements of the tongue, lips, jaw, palate and other muscled organs. The ordering of these movements into song and speech comes later, both phylogenetically and in the development of the infant. All animals have to eat to live. But those who *talk* have acquired this faculty in order to live with one another. Practically all animals are able to make vocal noises in order to express pressures, intra-organic or environmental. The human animal alone reshapes vocal expression into social communication. This is different from communal vocalization. Frogs do a lot of communal croaking, barnyard fowls a lot of communal cackling, packs of hounds or wolves, communal howling or barking. They make these relieving sounds together as response to some disturbance which excites; among humans, similar herd noises may be heard at

Reprinted from LOGOS, April 1959

Dr. Leo Kallen, now retired, was formerly Associate Attending Surgeon, Manhattan Eye, Ear and Throat Hospital, New York; sometime Lecturer and Consultant in Voice and Speech Pathology, Department of Public Speaking, Graduate School, Brooklyn College, New York; Consultant in Otolaryngology and Phoniatriy, National Hospital for Speech Disorders, New York.

football and baseball games, prize fights, wrestling matches, revivals, and political rallies. They go with grimaces, gestures and other movements of face and of body and together with them express emotion. They do not communicate ideas. They describe what Malinowski has called "phatic communion." The structuring of noises made in breathing, eating, drinking, loving, laboring, etc., which we call language (literally tonguing) does communicate ideas. Ideas refer to experiences-objects, events, relations, which they themselves are not. They are embodied in the patterned sounds and symbols which have become the human surrogates for all things, the substance of spirit and the vehicle of meaning. Without words mental events could not long survive, nor be remembered. They are sounds in whose formation and retention the hearing and voicing mechanisms continually cooperate. Perhaps, as has been suggested, the earliest efforts at communicating ideas were closer to music than to words. Today, however much used in combination, words and music embody divergent developments, each with its own characteristic and ultimately incommensurable grammar and rules of composition. Yet all languages disclose basic musical qualities peculiar to themselves, as such words as ode, threnody, tragedy, comedy, indicate. They are variants upon the Greek *oide* meaning song; melody belongs with them.' Wagnerian opera embodies a strenuous effort to assimilate words to music, and to impart to music, via the *leit-motif*, the denotative function of words. Indeed, it has been even hinted that animal communication has a musical quality, especially characteristic of the mating season. Darwin tells of the gibbon, *hylobates agilis*, a species of ape native to India whose males make their mating calls by sequences of loud, but pleasant, semi-tones of an octave's range. Students of chimpanzee speech have found it advantageous to symbolize the sound sequences with musical notations. Human poetry, and often prose, can be similarly marked.

Often it is in some such context as this that the development of speech from infancy is studied, analyzed and guided. Even students who doubt the theory of recapitulation are likely to find it a useful tool on occasion. 'Calling' long precedes speech and is prolonged in the formation of inflection and intensity, rhythm and *melism*.² "Lalling" expresses both well-being and discomfort. The quiet half-melodious murmurings that adults are often heard to make have been interpreted as mature modes of it. Developed into song, it diversifies infantile expression of undifferentiated well-being or discomfort into articulate voicing all the moods a human being may pass through. Men could, as Jespersen remarks, sing out their feelings

long before they were able to speak their thoughts.

The vocal quality of what is sung or spoken is, of course, a function of the body-structure and intraorganic dynamics of the nervous systems, vital organs and musculature of the singer or speaker, as they respond to their surroundings, just as the tone and timber of a musical instrument are functions of the materials and form of the instrument as it responds to the player's action upon it. In both cases the response would be a total response. Thus, the characteristic pitch, intensity and intonation, which, among other parts of the vocal complex, the larynx is the seat of, focalize and express a total configuration of intraorganic behavior and external response. As heard by the singer or speaker, they exercise a significant cybernetic function, and the modes of feed-back shape the sequences of phonation. In certain dynamic situations they may set up and sustain **optimal** balances between the biochemical energies and bodily mechanics of the muscle systems in play. One such situation is the dynamics of posture and vocalization in the mood of joy or elation, with their expansiveness. The sounds produced are sonorous and come easily. Their dynamic base is the optimal meshing of the vibrator-activator system (involving the larynx and the mechanism of respiration) with the vibrator-resonator system (involving the larynx again but with the bucco-pharyngeal mechanisms).

When these two systems work together in such wise that the organs engaged are in the position of greatest mechanical advantage, effort is minimal, vocalization attains its maximum of strainlessness and sonority. The respiratory, vibratory and resonance functions are in dynamic reciprocation. Lung-pressure is the slightest needful to translate breath into the sound quality the singer or speaker desires. This condition is usually denoted by the term "pneumo-phonetic balance." The parts thus mechanically coupled are said to be in **resonance**. The feel of this resonance, as the listener hears it, is expressed by such terms as **rich, mellow, full, wholesome, healthy, ringing, sonorous, spinning, soaring, facile, free, etc.**'

Feedback and Echo

A listener who thus experiences what he hears is himself in physiological resonance with the vocalizer. Also his entire body-pressure, his gestures, grimaces, subvocal voicings, incipiently and perhaps overtly, echo the dynamic stance of the vocalizer. It is because of this echoing (the common word is "empathy") that he is able to evaluate the singer's or speaker's quality of voice and skill of voicing. If he finds them faulty, it is because the coupling of the sys-

terns has not been brought to balance, and a condition of strain often amounting to dysfunction obtains. The dynamic reciprocity of the physical forces required for optimal vocalization is the same whether the vocalizer is singing or speaking. The augments role of consonants in speaking does not modify this requirement nor affect its ideomotor sequences. In dynamic reciprocity, the relationship between the systems in play is the most advantageous mechanically, and thus "optimal"; the organs involved achieve the best results with the least effort. They function without strain and its consequent fatigue. Unhappily, many ways of speaking or singing, customary in a society, habitual in an individual, and perpetuated by our educational establishments, are divergences from the optimal conditions that the organism would spontaneously move into. Speaking and singing, as generally practiced, divert largely from the original state, and their diversions are rendered traditional by "voice culture," which so often identifies the customary and the habitual with the natural. Since nature regularly tends toward the optimal this identification must be interpreted as a corruption of the natural, tending to perpetuate functional inefficiency, strain, fatigue, wasting of energy, spoiling of naturally good voices.

Beauty as a Social Convention and
Beauty as a Function of the "Optimal"

The corruption begins with the very young child. The hygiene of the voice would seek the prevention and cure of the dysfunctions which custom, habit and education establish as "natural," and qualify as "beautiful." But beauty as the consequence of optimal functioning is the beauty of health, and so different from the beauty of a cultural convention as not to be appreciated as such. Each culture has its own criterion of vocal beauty. Thus the Chinese sing with a forced nasalized falsetto which grates upon Western ears, while according to one story, the tuning up of a Western orchestra was music to Chinese ears, and the composition played after the tuning up was not. When it comes to the use of the human organs of speech, it can be shown that certain cultural conventions damage them just as the custom of binding the feet of girl babies damaged the feet, or the Ubangi custom of ringing their women's lips damages the lips, or the Western practice of shaping shoes without regard for the natural function of the human foot injures not only the foot, but consequentially may affect the entire body. Very often "voice-culture" works like shoes, corsets, and other articles of dress that prevent the body from attaining the condition of greatest mechanical advantage. The plea-

asures and satisfactions they bring are the reverse of the pleasures and satisfactions of optimal function and natural good health.

Obviously, it is the latter which should be the aim of the schools. The means to achieve this aim would be a science and art of the cultivation of the voice that should render the optimal condition from childhood constitutive of all vocalizations, and would thus prevent the damage that automatically flows from the vocal folkways and mores of the culture. The physician is usually called in when the damage has been noticeable, and his ordinary service is remedial and corrective, rather than preventive and constructive. His role is small alongside the role of the family, the school and the job. Because of them, vocal dysfunction is a social problem before it becomes medical. By the time a patient seeks a doctor the damage may be such that the best the best doctor can do can not avail against the continuing contagion from the patient's human surroundings. The time to begin insuring against such vocal contagion is childhood, before social custom has become personal habit, when it is still possible to establish the alternative ways of vocalizing which the optimal pattern enables. At this time, the learner can pass from conscious endeavors at such vocalizations to its unconscious practice, and the practice be so firmly built into habit that the contagion from his surroundings is reduced to a minimum. That it can be entirely shut out is unlikely; that it can be largely reduced I believe to be certain. But only a reform in the hygiene and training of the voice can do this.

What holds for the speaking and singing of the plain citizen holds even more for the professional artist and virtuoso. True, the vocal troubles of the professionals often have their springs elsewhere than in the vocal mechanisms. They may be consequences of their relations with other persons, of conflicts and anxieties in their personal histories. But, perhaps more frequently than not, they are the products at last of "technique," learned as the "right" use of the voice, but actually a mode of habitual abuse, wrong from the start. The story of the professional's troubles is the old familiar one. Too frequently, it begins with instruction in physiologically incorrect methods. It develops with recourse, when fatigue is felt and failure is experienced, or a succession of voice teachers, each with a method of his own of curing the trouble. Whether any such teachers have acquired the science and art needful for treating a sick voice appears on the record, very doubtful. Too many case histories disclose that the voice sickness in question began with "voice-culture." The role of every voice teacher, rightly understood, is to help bring a normal voice to the highest and freest level of performance within its powers.

To play this role, the teacher must know the physiological mechanisms involved in voice dynamics, and must understand its relation to his pupil's personality. And this means that the teacher must have some insight into the nature of personality, and not treat the pupil as nothing but a voice-producing individual. As of now, neither the profession, nor the schools (with some exceptions) nor the laws set such minimal standards for teachers of voice, although they do for other professions. In consequence, many voice teachers ascribe functions to different components of the vocal apparatus which have no ground in the known facts. Much that they teach is fanciful or based on current fad; it causes qualitative misuse and from this the quantitative deformations proceed. Dyskinesias of the singing voice are countless; their names are legion, and far, far too many of them are directly attributable to modes of voice production taught by singing teachers.

The Uses of Voice as Science, Pseudo-Science, and as Art

Yet there has become available during the last hundred years and more, a growing body of scientific information concerning the human voice and its production. The information has been brought by the sciences of acoustics, anatomy, physiology, pathology, psychology, psychosomatics, and so on. It has enabled a truer understanding of the human voice, and a more scientific approach to the teaching of the singer's and speaker's art. With the development of radio, talking movies, television, and other media of expression and communication by voice and its ever deepening and expanding scientific investigation, this art together with every other vocal art, has been brought into the foreground of public interest. There is today hardly a science which does not occupy itself with one or another aspect of the human voice, from the varied disciplines of physics, biology and physiology, to those of psychology, anthropology, sociology and education,

The studies which such sciences produce, are, however, addressed by experts to experts. They are of little practical value to the vocalist or his teacher. It has been suggested that this may be why voice teachers are disposed to regard them as intrusions into art. The scientific data, they say, might be right enough, but they are no help in teaching how to sing or declaim, because they do not and can not disclose how they are to be used in order to get the feel and sound of well produced tones. Knowing such data, they argue, never contributes to the formation of vocal skill and vocal beauty. Moreover, the scientists are regularly changing their minds; their truths of

today may be made into errors tomorrow, by some new experiment or **discovery**. But good singing has been good singing through the ages, and teachers have taught it regardless of what science has had to say about voice at any time. Indeed, there is a widespread opinion that today's singing is inferior to the singing of the pre-scientific age. So what has the science of voice to do with teaching a singer the skills which bring his voice strength and beauty?

Now this argument, it seems to me, rests on a confusion. The relation of a teacher of voice to his pupil is perforce intimately personal; he is the pupil's guide, philosopher and friend regarding the management of his voice. As a rule, he can be helpful only in terms of his personal experience, and not of scientific findings. That, as many case histories attest, this experience is often misleading, is a fact of record so uncomfotbale that it is usually ignored or denied. The result is a state of mind which resists the resort to the science of voice by the teacher of voice, and at the same time complains of decadence in the singer's art and the singing teacher's methods, yet refuses or is slow to explore what means there are to improve the condition and how to use them. Some critics have suggested that these refusals are due to a vested interest in the *status quo*, and that this becomes manifest in the regularity with which pupil, or artist, or *other* teacher, is blamed when the pupil does not improve, or the artist's voice begins to fail. These critics suggest that the charge that science is an intruder on the profession of the voice teacher may be a rationalization of this vested interest.

If this is the case, then the voice teacher is blind to his own interest. For the science of voice can be invaluable to the practice of his profession. The phoniatriest, as the specialist in this science is called, commands special techniques for securing the kind of information concerning a pupil which makes teaching voice more surely successful. This information is the science of the specific bases on which a voice is built up, of the rules by which it is built up, and of how these rules are discovered and applied. A teacher possessing this information knows how and why a voice goes wrong or fails to develop, and what preventive steps he might take. The science of voice both protects him and his pupil from a large proportion of the mishaps of their occupations. It is an insurance. It is an insurance also in the light of the undisputed fact that many people have learned to sing and sing well without any other help than an unshaken belief in their teachers. We should not forget, however, the many more who have not, and who might have, had their personal faith been supplemented with the methods and findings of the science of voice.

These findings are the phoniatrist's contribution to the understanding and management of vocal experience. By their means he assesses the voice both qualitatively and quantitatively. He correlates this information with the findings of a personality study involving the student's psychosomatic stance, his constitution, his attitudes and the like. His result is a configuration on which the teacher can rely for appraising and managing the singer's voice alike when he is well and when he is sick. Such configurations make possible an objective, instead of the customary subjective discriminations between the "good" and "bad" qualities of a singing voice. They enable a meeting of minds among critics of voice, which do not otherwise meet. The phoniatrist is a physician, a hygienist of the voice, not a singing teacher. If medical intervention is indicated, he applies among other techniques orthophonic ones, and advises the teacher what remedial measures are best suited to the case in hand, in order to remove the causes and remedy the conditions of the vocal disorder.

Such a collaboration of the phoniatrist and the voice teacher may not solve every problem of the singing voice. No single discipline of the healing art is by itself a cure-all for all the ills to which man's voice is heir. But in relation to the professional vocalist in particular, the data of phoniatriy offer an insurance against its occupational hazards, derived from the findings in the clinics, the laboratories, the classrooms and the studios, and checked against one another. They are findings subject, like all scientific findings to constant revision in the light of experiment and new discovery. They are not infallible, but they are more reliable than anything which claims to be infallible with respect to the training of human voice in song and speech.

The Idea of "Optimal" in the Care and Cure of the Voice

Thirty years ago,' when I first began to call attention to the matter, the self-confirming and self-strengthening of habitual dykinesia of the voice was largely a sealed book. The relationships are more commonly observed and more widely discussed today, but they still do not receive the study and treatment they should have, particularly in the case of children. Invoking as causes the Oedipus complex, the status of the only child, the mutual jealousies of siblings, can hardly be said to contribute much to the adequate disposal of the associated dyskinesia. Nor is invoking general posture, the diseases of childhood, hidden organic disorder, etc., adequate. Certainly all likely causes ought to be investigated. The place to start **is** where the condition **is** explicit rather than conjectural. Medical art has in some cases been able to disclose a causal connection between "neurasthenia" and flat

feet or other not so overt organic deficiencies; and it has been able by such devices as arch supporters and postural changes to help, even to cure, the “neurasthenic.” The relationship between character, conduct and dyskinetic vocal mechanisms deserves similar consideration and treatment. Everybody knows that voice and articulation are among the most telling projections of personality; that nothing an individual feels or thinks which isn’t first carried by the way he gives voice and affected as he gives voice. Tension or imbalance in his vocal apparatus can as often be a cause of man’s maladjustment with his surroundings as a sign of such maladjustment. Time and again I have found orthophonic therapy of vocal dysfunction to improve the health and behavior of a child, where other forms of treatment have failed.

Conclusion

More than a generation of experience has led the author to the conclusion that if maladjustment gets signal expression via the voice, the voice is as signal a point to begin correcting the maladjustment. But, first and last, endeavor should be concentrated on prevention. There is need for a planned public hygiene of the voice to save it from misuse and strain from the day a child enters kindergarten until it is well past puberty and the establishment of the adult voice. Such a hygiene would make for lasting physical and mental health. It belongs with cleanliness, fresh air, correct diet, exercise, immunization against infection, etc., as a necessity of civilized life. For those who make their living as speakers, singers, actors, orators, teachers, radio announcers, and others whose voices are paramount tools of their professions, maintaining such a hygiene at least so long as they practice their professions, is obviously indicated. In the present state of their arts, they have much to unlearn in order to establish that optimal condition on which free, resonant, wholesome vocalization depends. This is always the condition of vocal health, and thus of vocal efficiency and vocal beauty.

1. According to Webster, the word *melody* stems from the Greek *meloidia* (a singing, choral song) from *meloidos* (melodious) from *melos* (song) + *aidos* (singer) ; thus, a sweet or agreeable succession or arrangement of sounds, tunefulness. *Ode* from Greek *oide* (a lyric song) stands for a composite of words (spoken or sung) and music, suitable to accompaniment by the lyre. *Threnody* [(Greek *threnoidia* from *threnos* (dirge) + *oide* (song)] signifies a funereal song, a song of lamentation. Tragedy (Greek *tragoidia*), literally a goat-song (*tragos* (he-goat) + *oide* (song) comes supposedly from the singers being clothed in goat skins, symbolically related to fertility rites. *Melodrama* = *melos* (song) + *drama* (from *dran*, to act), thus, action of a romantic and sensational

character in which song and instrumental music is interspersed. Comedy (Greek *comoidia*) is a combination of *komos* (a festal procession, an ode sung at it) and *aeidein* (to sing)

2. The word *melism.* used by professionals, is not listed in the dictionary. It signifies vocalization characterized by musical attributes. Webster's Dictionary defines *lallation* as the imperfect enunciation of the letter r whereby it sounds like l, but the word is derived from the Latin *lallare* to sing lala, or lullaby, thus implying the sense of soothing, quieting, calming. *Crying*, on the other hand, is defined as making a loud call or cry as in pain, anger, want, etc.; shouting. Cry stems from French crier, from Latin *quiritare* (to raise a plaintive cry, scream); thus, to lament audibly, to weep, to implore. In the profession it has become customary to mean by "lalling" or "lallation" only well-being, but mothers and others of the laity hear in the sounds both well-being and discomfort. I believe it would be professionally advantageous to use *lallation* in the latter sense. This would somewhat limit the logical extension of *crying*, as a technical term, but again there is some crying which to lay adults communicates well-being. Lalling and crying are two modes of utterance that diverge from a common matrix expressive of them both.

3. The word *mellow*, evidently, has no direct relationship to the Greek word *melos* (song). According to Webster it comes from the Middle English *melwe* (sweetness, tenderness; not coarse, rough or harsh) from Anglo-Saxon *mearu* by substitution of *l* for *r* (soft, tender); Latin *mollis*; Greek *malakos* (mature, soft with ripeness). Applied to sound, *mellow* signifies purity, roundness, fulness (maturity), which bears a sensory relationship to the feeling of *richness*.

The words *wholesome* (whole), *hale* and *health* are derived from M.E. *hole* and *hale* (complete, all well) from the A.S. *hal* (well, sound, healthy).

Weal and *wealth* stem from the A.S. *wel* (a sound prosperous and healthy state); thus, *well-being*, *welfare*, *prosperity*, *richness*.

4. In 1933 I discussed most of these matters in an address before the Eighth Annual Convention of The American Society for the Study of Speech Disorders. My theme then was "Typical Forms of Vocal Dysfunction".

A typical case from the author's files is that of a little girl of ten who had suffered from chronic hoarseness since her fourth birthday. The cause of the condition was primarily an organically-fixed habit of using her voice. Her condition was typical. Her history recalled little beyond the fact that she had lost her voice at the age of 3½ while she was suffering from a severe upper respiratory infection later complicated by pneumonia. It took fully three months for her to get well, following which she continued to be under the watchful attention of her doctor. Periodic physical examination showed her to be in general physical good health. But her voice, which had become abnormally low and hoarse, continued so, and at no subsequent time showed any improvement.

The only child of a musician and his wife, she had had the tenderest care. During phoniatric examination, she sounded very "breathy" as well as abnormally low, with the characteristic muted, indrawn quality of utterance not uncommon to such conditions. Her behavior was consistent with her utterance; she seemed cowed and unsocial; showed none of the traits which psychoanalysts attribute to the condition of being an only child. On the other hand,

Adlerians might have interpreted her behavior as a use of her vocal inferiority to wield power over her parents if they could have reconciled this interpretation with the fact that the use of inferiority in other relations failed to bring the results she wanted.

On advice of the pediatrician, her parents first took her for treatment to a **so-called** habit clinic. When, after an extended time, this brought no improvement they went on a "shopping tour" among laryngologists. The repeated diagnosis was "chronic laryngitis", with more than a child's share of the corresponding treatment. Inasmuch as there was no record of organic findings in the larynx, some one had diagnosed "hysteria".

The first examination by the author revealed a slight hyperarmia in the mucous membrane of the laryngeal vestibule. but the cords were pearly white. The condition of the mucosa of the surrounding area was not such as to justify assigning an organic cause for the child's vocal dysfunction. In' this there figured a marked hypotonia of the cords and a lack of power to bring them together for efficient phonation. This seemed the significant symptom. and the treatment which followed was to correct this condition. Improvement followed in a comparatively short period. The improvement of the voice was accompanied by a change in the child's behavior. Her shyness noticeably diminished, and her relations with other children became freer and more natural.

It is a truism that we must beware of confusing certain aspects of primarily organically conditioned hoarseness with hysteria or other psychiatric syndrome. But truisms also bear repeating many times. Certain characteristic forms of functional hoarseness are, of course, definitely known to be hysterical, but the general classification "hysteria" may not only be mistaken but may be dangerous when made in any case of functional hoarseness which happens not to be typical. All too often, true organic dysphonia is diagnosed "hysteria" because it shows no signs of local inflammation, while the physical treatment of cases with visible signs consequent on primary dysfunction of the larynx is practically commonplace. Hoarseness caused by misuse or abuse of the voice is often treated in this mistaken way. So are the dysfunctions which grow out of vocal disturbances incident to puberty and adolescence. So are many of the vocal inadequacies of the small child.

Adults as well as children are subject to the self-imitative process. It is especially important in singers in whom the vocal difficulties arise from a too prolonged exclusion of function following some affection of the vocal tract, or from false tensions generated while exercising so-called "saving" or "sparing" the voice by whispering.

REFERENCES

- Alexander, Matthias F.:** *Man's Supreme Inheritance. Conscious Guidance and control in Relation to Human Evolution in Civilization (With an Introductory Word by Prof. John Dewey).* E. P. Dutton & Co., New York, 1918. *The Universal Constant in Living (With an Appreciation by Prof. G. E. Coghill).* E. P. Dutton & Co., New York, 1941.
- Cannon, Walter Bradford:** *The Wisdom of the Body.* Revised Ed. W. W. Norton & Co., New York, 1939.
- Froeschels, Emil:** *Psychological Elements in Speech.* Expression Co., Boston, Mass., 1932.
- Gutzmann, Herman:** *Spracheilkunde.* 3rd Ed. Enlarged and Edited by *Zumsteeg, Harold.* Fischers medizinische Buchhandlung, H. Komfeld, Berlin, 1924.
- Huxley, Julian:** *Man Stands Alone.* Third Edition, Harper & Bros., New York, 1934.
- Jacobson, Edmund:** *Progressive Relaxation.*
- Jespersen, Otto:** *Language: Its Nature, Development and Origin.* Henry Holt & Co., New York, 1934.
- Kallen, Horace M.:** *Art and Freedom. Vol. II, Chapter XXIV, The Esthetic Experience.* Duell, Sloan and Pearce, New York, 1942.
- Luchsinger, R. and Arnold, G. E.:** *Lehrbuch der Sprach- und Stimmheilkunde.* Springer Verlag; Vienna, Ed. II, 1959.
- Malinowski, B.:** *Myth in Primitive Psychology.* Kagan, Paul, Trench, Trubne & Co., London, 1926.
- Moses, Paul J.:** *The Voice of Neurosis.* Grune & Stratton, New York, 1954.
- Negus, V. E.:** *The Mechanism of the Larynx.* The C. V. Mosby Co., St. Louis, 1931.
- O'Shea, M. V.:** *The Child: His Nature and His Needs.* The Children's Foundation, New York, 1928.
- Paget, Sir Richard:** *Human Speech.* Harcourt, Brace & Co., New York, 1930.
- Pear, T. H.:** *Voice and Personality.* John Wiles & Son, Inc., New York, 1931.
- Stem, Hugo:** *Die physiologischen Grundbedingungen einer richtigen Stimm-bildung.* Monatschrift für Laryngologie und Ohrenheilkunde, 1911.
- Tameaud, J.:** *Le Chant: Sa Construction, Sa Destruction.* Librairie Maloine, Paris, 1946.
- Todd, Mabel E.:** *The Thinking Body.* Paul B. Hoeber, Inc., New York, 1928.
- Yerkes, Robert M. and Learned, Blanche W.:** *The Chimpanzee Intelligence and Its Vocal Expression.* Williams & Wilkins, Baltimore, 1925.

SONG AND SINGERS OF THE SYNAGOGUE IN THE
EIGHTEENTH CENTURY

**With special reference to
THE BIRNBAUM COLLECTION
of the Hebrew Union College Library**

By ABRAHAM ZEVI IDELSOHN. Hebrew Union College.

THE CREATIVE ACHIEVEMENTS of the Synagogal music of the past century, root in the efforts of the Synagogal singers of the century preceding; and the reform movement in Jewish sacred song, which took shape at the beginning of the nineteenth century, grows out of the valiant attempts made in the eighteenth and even already in the seventeenth century. That period of the planting and germination of the seeds of much in the subsequent history of Synagogue song is entirely neglected and forgotten; but is none the less of high historical, musical, and Jewish cultural value. It is important not only for the history of Jewish song, but for the general history of music as well. It was a period in which there was enacted the determined struggle of the Synagogal singers, חזנים, to introduce European means of musical expression into the ancient traditional Jewish-Oriental modes and songs. It was a hard and long fight between the cantors, intoxicated with their newly acquired introduction to the art of music, and the conservative minded rabbis of that time. Beginning with the end of the seventeenth century, we see a long line of Jewish singers and cantors, who, despite great difficulties, tried to acquire some musical knowledge; and, in the face of still greater obstacles, struggled to utilize their achievements for what they counted the beautification of the service. No account of those pioneers and their work has been written; and the scraps of information concerning them that we find in print, must be extracted from the strong and not always high-minded opposition of the rabbis, in

ABRAHAM ZEVI IDELSOHN

their responsa or in their super-scrupulous ethical works, wherein those singers of the religion were excoriated as blasphemers and outcasts. Aside from these indirect reports, the only historical material by which we can identify them and establish the dates of their lives, is the occasional tomb-stone inscription in Hebrew square letters, found only in the Jewish cemeteries of the old communities of Central Europe. They share the same lot as most of the Jewish poets of the Synagogue, in regard to the data of their life-record; but, while the poets frequently incorporated their names in acrostics, the musicians had no such tool, and therefore their names were forgotten while their songs delighted the souls of thousands and thousands. It is only sheer accident that their creations were preserved in writing and (still more extraordinary!) in their own handwriting. There remains yet to be acquired a considerable quantity of fairly rich material in the vailable manuscripts of those Jewish singers and musicians who first started using European means to express their musical thoughts.

Indeed it demanded great energy and patience and endurance and devotion on the part of that person who would gather those remainders of yellow music sheets of the eighteenth century, poorly written, scattered throughout the world in obscure corners, with the rubbish of dusty archives of the old communities in Central Europe, or in the hands of the descendants of old chazzanic families who had not the slightest idea of their historical value. And such a person-indeed a personality-the Synagogue song found in the late Edward Birnbaum (18X4-1920), cantor of Konigsberg Germany-a man who devoted forty-five years of his life, until his death, to that tedious task-a man who collected singlehanded more material than an entire institution with a staff of employees would have gathered. Due to his unique devotion to and love for his ideal, *The History of Jewish Music*, the Jewish people is now in possession of a collection of its songs. And due to the bibliographical foresight of Mr. A. Oko, librarian of the Hebrew Union College Library, who sensed the far-reaching import of the unique collection, we are able to become acquainted with the distinctive Jewish song of the eighteenth century.

SONG AND SINGERS OF THE SYNAGOGUE &C.



It required more than seven hundred years for the creation and development of the traditional Synagogue songs of the Central European Jews, the so-called Ashkenazim. The end of the period in which fresh material was added to the body of traditional song, we can set at about the middle of the seventeenth century. That traditional song consisted (1) of the ancient Biblical modes and their derivatives, the prayer-modes, in the fluid form of recitative chant, which the Jews inherited from their ancestors, the exiles of Palestine; further (2) of the tunes for the Synagogal poetry, partly brought over from Babylon and Palestine, and partly created in Southern Germany; and finally (3) of those tunes called *Misinai*, which were created out of the Biblical modes. The songs of those three classes, with very few exceptions, can be considered real Jewish tunes—in their tonality, in their melodic structure, in their motive-development. In their character, they were folksong, rendered either responsively or in unison, with variations for solo parts. When we read through the rich responsa of the period between the tenth and the seventeenth centuries, we hear the echo of a long continuous battle in regard to the tunes, their appropriateness and Jewishness. By reason of Jewish instinct, only those tunes were retained which suited Jewish sentiments and ideas, for ideas as well as sentiments demand distinctive tonal expression. A determining factor in the Synagogal song of that period, and a cause for its Jewishness and its folk character, I consider the active participation of the rabbis in creating the tunes as well as in rendering them. We know that many prominent rabbis served at the same time as chazzanim, not only as composers of piyutim, but also as singers. We know, for example, that Rashi, his grandson Shlomo, 2 Rabbi Maier of Rothenberg, 3 and above all the famous Maharil, 4 were prominent שליחי צבור.

1 B. Ziemlich, Berlin 1886 נירנברג מחזור p. 67.

2 כך שמעתי ספי רבינו שלמה ב"ר יצחק שהיה מהפלל בראש השנה.

3 Brother of Rabbenu Tam מחזור ויטרי p. 243.

4 וכך היה נוהג הר"ם מרוטנברג כשהיה הוא ש"ץ: קכ"ח. או"ח on ב"י.

5 Maharil, Sabionetta 1556 folio 61.

The persecutions in Germany did not permit of sufficiently close approach of Jew and gentile, to invite appropriation of their neighbors' melodies by the Jews, as was habitual in Mohammedan countries; although it happened⁵ from time to time, that Catholic priests borrowed Jewish tunes for the Church, and that Jews took over some gentile tunes for the Synagogue—a fact which caused the issuance of a protest against such promiscuous interchange of melodies. Synagogue music had to feed pretty much on itself. The precentor, being at the same time, occupied with other communal functions, was bound to the spot and lacked leisure to develop his artistic abilities. True, we do occasionally find, as exceptions, famous chazzanim who drew the attention of even the court.⁶

At the beginning of the sixteenth century, a new spirit penetrated into the Ghetto, and aroused the artistic temperament of the chazzanim. It seems that that new flame of life—the Renaissance, coming from Italy and spreading slowly Northward—threw its sparks into the dark corners of the Ghetto. We find an echo of the movement of that time in the Cabbalistic rabbi and cantor in Frankfort am Main, Rabbi Herz Treves, who bitterly complains against the new movement and the strange attitude that the chazzanim took toward their holy function: “They have ceased to be writers of Torah, Tefillin, Megillahs;

⁵ ספרהסידרים, A. Freiman's ed. Frankfort a/M 1924, p. 85

ואחד ספר למדתי ספר נלחם וכשהוא בין הגוים אומר פסוקים בלשונם לקיים (קהלת ז' יב) והחכמה תחיה בעליה. אפר החכם עליכם נאמר; (יחזקאל כי כר) חקים לא טובים ומשפטים לא יחיו בהם. לא ילמד אדם לנלח אומות ולא יגון לפניו זמר נעים פן יגון הנלח באותו גיגון לפני ע"ז. וכל גיגון שמנגנים לפני ע"ז לא יעשה יהודי אותו עון שבת להקב"ה. p. 332. יש גלח שרוצה לעשות פיוט לע"ז או גוי לעשות זמר לעבירה והוא אומר ליהודי: אמור לי גיגון נעים □ משבחים לאלהיכם, אל יאמר לו, שלא יהא על ידו.

⁶ A Epstein: Die Wormser Minhagbticher, reprint from Kaufmann's Gedenkbuch, Breslau 1900, p. XXIV. “Reinhard Noltz erzählt in seinem Tagebuche zu 1495: Item uf diese Zit ginge der pfalzgraf Philips churfürst mit seinem son herzog Ludwigen in die Judenschule und hörten sie singen, und gebot der pfalzgraf seinen edlen und Dienern züchtig zu sin und die Juden ungeirret zu lassen. Zu 1496 berichtet Noltz wieder: Item an s. Rlargarethen tag (13 Juli. Es war ein Wochentag.) gieng die Königin in die Judengasz in die schul und horet sie singen. Auch aus dem Volke stromten andächtige Zuhörer in die Synagoge, um dem Gesange zu lauschen, wie uns Liwa zum Jahre 1603 mittheilt.”

SONG AND SINGERS OF THE SYNAGOGUE &C.

nor do they care for the correct grammatical reading nor for the meaning of the prayers-only for their songs, without regard for the real sense of the words. They neglect the traditional tunes of their ancestors".⁷ Gradually there arose the interesting phenomenon that the chazzanim devoted themselves more and more to music, and began to consider all other communal functions as burdens. Hence their effort to release themselves from these tasks! From Italy, travelling singers and musicians overran Northern Europe, spreading their new art. Italian music came to be the synonym for music in general.⁸ Under the spell of these minstrels, the chazzanim too abandoned all their other functions, devoted themselves to music, and started travelling from community to community to perform their concert-services. The **מְשׁוֹרֵר** or chorister is the product of and largely the creation of those Renaissance chazzanim. Its first influence, the Renaissance naturally exerted upon the Italian Jews, as evidenced by the effort of the famous Jewish composer Solomon Rossi of Mantua and of Rabbi Yehudah Leon de Modena, to arrange regular choral music in the Synagogue in Venice, at the beginning of theseventeenth century. It is well known that the episode had no enduring results, A strong conservative opposition destroyed that reform without leaving any trace,⁹ unless it be negatively in the aroused stubbornness that so strongly upheld everything traditional, that ninety years thereafter, a prominent rabbi¹⁰ who was a **כֹּהֵן** was severly punished and his life endangered because he attempted to change the tune of the Priestly Benediction, from the Sephardic to the Ashkenazic tradition. In Germany, despite all the orthodox attitude, we find that the

⁷ V. his commentary to the Prayerbook **פְּלֵאזֵה הַאֲרָזֵרְעָה**, Thiengen, 1560: Preface to the Kaddish.

⁸ H. Rieman: *Handbuch der Musikgeschichtc* II. I., Leipzig 1920, Introduction; *Ibid* II. 2. p. 329 ff.

⁹ De Modena's Introduction to Salomon Rossi's work, 1st. ed., Venice 1623; Naumbourg's ed. Paris, 1876.

¹⁰ V. The controversy between the Rabbis who admitted "music" and those who were opposed, in a pamphlet printed in Vienna in quarto form without date, headed **פֶּסֶק**.

¹¹ Rabbi Nehemiah Cohen of Ferrara in his apology **פְּצִינְיוֹט לִיָּן**, Mantua 1715.

ANRAHAM ZEVI IDELSOHN

opposition to that Renaissance influence on the Synagogue music, was much less pronounced; and some communities were even rather more favorably disposed than those in Italy itself. While Venice saw the fight between Yehudah Leon de Modena and the majority of the rabbis over the introducing of Music into the Synagogue, Prague equipped its new Synagogue (built in 1592 by the famous Mordecai Meisel) with an organ and a special orchestra organized to play and to accompany different songs including **לכה דודי** on Friday evening, which number was elaborated into a concert of more than an hour's length." The same concerts were held in almost all the nine Synagogues of Prague, including the Alt-neu-schul in which a new organ, built by a Jewish organbuilder, Rabbi Meier Mahler,¹² was installed in 1716. There is report of instrumental music in the Synagogues, around the beginning of the eighteenth century, in the communities of Nikolsburg, Offenbach, Furth, etc.¹³

Despite the antagonism toward the ars nova introduced by the chazzanim in the sixteenth and seventeenth centuries, and the opposition to the choir which it created and required, the latter innovation became an established organization in almost every congregation or community. At the beginning of the eighteenth century, we find from Prague to Amsterdam, community or *Kahal* singers consisting of a bass and a discant or singer, that is a soprano or falsetto. These men were sustained by the congregations, and together with the chazzanim received the nickname **כלי ח'מ'ח** (w v, **משורר**, **חזן**, **רשעים**) or **ז'בח'רשעים** (**זינר**, **באס**, **הזין**). In Amsterdam,¹⁴ choir singing was introduced in 1700, and at the same time, also in Hamburg.¹⁵ In Frankfort¹⁶ about 1714, the institution of a choir was considered a long

¹¹ **Shlomo Singer wrote poems to be sung before Friday evening, in that Synagogue. v. end of שפתי ישינים by Sabbatai Bass, Amsterdam 1680.**

¹² **V. בקורי העתים, חקפ"ד, p. 257.**

¹³ **Reisebeschreibung by Abraham Levy, 1719-1724. V. Israelitische Letterbode, Amsterdam 1884 ff.**

¹⁴ **v. Sluys: De Oudste Synagogen der Hoogduitsch-joodsche Gemeente Te Amsterdam (1635-1671), Amsterdam 1921. p. 27.**

¹⁵ **V. Jahrbuch der Jüdischen-literatur Gesellschaft VI. p. 18 ff. concerning the minutes of the Portuguese community of the year 1652.**

¹⁶ **V. Schudt: Merkwürdichkeiten der Juden, 1714, part IV**

SONG AND SINGERS OF THE SYNAGOGUE &C.

established one. In Prague, every Synagogue had its choral society of volunteers, aside from the employed singers. Among the first institutions of the newly established community in Berlin in 1671, we find that of community singers, for whose admission the Jewish community had to obtain special permits from the government. It seems that a permit for the bass only was procurable, so that the other singers' residence in Berlin was illegal.¹⁸ Even in small communities the **people were enthusiastic over having a choir. One such example is Prosnitz 19 Moravia,**

¹⁷ The custom of singing ברוך שאמר was an old one. V. Tur או"ח par. 51. V. also מעגלי צדק סחור, Venice 1568, vol. I, Introduction. Already Rabbi Samson ben Eleazar the Scribe was called ברוך שאמר, and that same name he gave his book, Schklow 1805. He lived in the fourteenth century. In his introduction, he tells that, as a boy of eight, he was brought from Saxony to Prague, where he lost his parents, and remained, an orphan. There, every morning in the Synagogue, he used to sing ברוך שאמר with a loud and sweet voice. Every Synagogue in Prague had a special society called כוזרי ב"ש = ברוך שאמר. On the tombstones of the members of those choral societies, is marked כוזרי ב"ש; v. Hock: Epitaphs of Prague, ed. D. Kaufman", Presburg 1892. There were also orchestral societies which played in the Synagogues before the beginning of the Friday evening service. On the tombstones of the members of these, is inscribed כ"זכ"ל זמר. Abraham Levy, in his Reisebeschreibung, speaks of Prague thus: "In Prague are famous chazzanim. Among them I found one who is a great artist and famous throughout Europe. His name is Yokele Chazzan. The chazzanim use singers and also flutes and organs and violins and cymbals and various instruments of percussion for every Friday to receive the Sabbath. With the help of those instruments, they sing not only לכה רודי; but after they finish that poem, they continue to sing several sweet tunes for about an hour's time." Of the famous chazzan. Lipmann Poppers (d. 1656), it is reported in the Necrologue of Hirschle Tausig Weinschenk, which was printed in the introduction to Sota, Wagenseil 1674 p. 83 ff.: "Von Schnitzen un Mahlen will ich schweigen still, dazu alle Seitenspiel Schalmeyen un Trometen".

כבוד ד' n ' ם ph. (Venice 1700, F. 15) קבלת שבת הוא בשמחה גדולה ובשירים נעימים ובכמה קהלות מקבלים השבת בבית הכנסת בכלי זמר עם המענים ומשוררים יחד. אסר לנו העצבות בשבת.

¹⁸ V. L. Geiger: "Geschichte der Juden in Berlin", Berlin 1870, notes p. 45.

¹⁹ Michael of Kempen was appointed chazzan in Prosnitz 1764. His agreement (Chazzanuthbrief) is still preserved in the archive of that community. Therein it is stated that the bachelor Samuel was appointed bass, on the salary of one half dollar per week, the community to supply Sabbath meals, while the chazzan was to provide his food for the week days. V. Oest. Ung. Cant. Zeit. 1894 #26

ABRAHAM ZEVI IDELSOHN

which became a centre for Jewish singers and song, in the first half of the eighteenth century, and from which prominent Jewish composers came forth, as we shall see later. A similar attitude, we find in Hildesheim 20 in Western Germany, which like Prosnitz served as the cradle of a considerable number of Jewish musicians, In other communities that innovation was barely tolerated, so that any severe calamity in the form of persecutions or restrictions, brought among the first orders for repentance laid upon the community by the spiritual leaders, the prohibition of " Synagogue Singing " which meant the ars nova of the chazzanim. We meet such orders of repentance in different countries at the same time, as for example in Selz and Brisk,** both in Lithuania, and in Worms, 22 and Hamburg, 23

Concerning the origins, uses, and abuses of the new style of song introduced by the chazzanim, we have two sources of information: on the one hand, the caricature drawn by rabbis of the seventeenth and eighteenth centuries; on the other hand, the music manuscripts of the chazzanim themselves. "The custom of the chazzanim in our generation is to discover tunes out of their minds, and to transfer tunes from the secular to the sacred. They know not how to read the Torah because the congregations prefer to have chazzanim to show off with sweet

²⁰ V. note #46.

VI. האס.ף. p. 172 : בועד ת"י בסעלץ אחרי הרדיפות והצרות חקנו שלא ישמע י" בבית ישראל כלי זמר כ"א בליל חפה... בועד תמ"ז שם חרשו התקנה להתאבל על החרבן הגדול שנעשה במדינתנו שלא ישמע בבית ישראל שום כ"ז כלייזמר שנה אחת מהיום, אפילו במזמתי חתן וכלה."

בועד שפ"ג בבריסק..... נזירה וחוק כי שום חזן לא ירבה לשורר בשבת יותר מג' ניגונים ובשרח' וד' פרשיות או חתונה ושבת שיש בו ב"ס ושבת חנוכה רשות לו לענן ד' ניגונים לא יותר ולא קודם ק"ש.

#10. Blätter für Jüd. Gesch. u. Lit., Mainz, 1903, 1641, חקנות ווירמיישא משנת י"ג...וחזן הקבוע לא 121 011 י"ז י"ז נ"ג נ"ג נ"ג נ"ג בשבתות הטובות הותר רק ניגון אחד מקדיש על הס'ת, ולא יען נקדש ונעריצך כלל.

ליא, קיין אורח ואיש נכרי ואל מן לאון סתפלל זיין לפני התבה כ"א ע"פ הסכמת רוב הפרנסים ולא ע"פ פרנס החדש בלבד.

²¹ M. Grunwald, Mitteilungen etc. 1923, p. 231, Luxusverbot der drei Gemeinden Hamburg-Altona-Wandsbek of the year 1715, Par. 40: Kein fremder Vorbeter darf mit Sangeren in der Synagoge oder bei einem Festmahl singen oder einen שברך מ"י machen auser den Vorbeter der Synagoge zu welcher der Gastgeber gehort, sonst hat der Wirt zwei Tähler Strafe zu zahlen.

SONG AND SINGERS OF THE SYNAGOGUE & C.

voices and fine singing. Every Saturday the number of new tunes increases-tunes which we knew not before."⁴ In the same vein, write two chazzanim, Yehudah Lcb ben Moses²⁵ in his pamphlet **שירי יהודה**, and Solomon Lifshitz²⁶ cantor in Metz. Both testify that the chazzanim used to take tunes from the theatre or the dance hall and use them for the service. Other chazzanim were accused of taking tunes from the Catholic church. Peculiarly enough, to the question of borrowed melodies Joel Sirkas responded²⁷ that there was no objection whatever so long as the tunes had not been used for the Christian service, by which judgement he pronounced unJewish tunes permissible. Of the same opinion was Menahem de Lonzano,²⁸ while Rabbi Yehudah Hechasisd and Joseph Hahn opposed strongly.²⁹ A serious complaint was that the chazzanim introduced their own or borrowed compositions for those prayers which never before had been sung, and that they neglected both the traditional tunes and the principle parts of the ritual. "The chazzanim run through the main prayers with such rapidity that even the swiftest horse could not follow them; while on the Kaddish or Psalm tunes, they spend so much effort and time that the annoyed congregants begin to converse."³⁰

²⁴ שאלות ותשובות ה"ח הישנות. סימן קכ"ו. פראנקפורט דמיין, תנ"ז. Frankfort a/M, 1708. F. 29 ff.

²⁵ Cantor in Obterode Minden in Western Germany, and finally in Altona and Hamburg, but originally from Poland. **שירי יהודה**, Amsterdam 1697, Preface; folio XIV.

²⁶ In his book on the conduct of the chazzanim **תעודת שלמה**, Offenbach 1718, Preface; folio 20.

²⁷ שאלות ותשובות ה"ח הישנות. סימן קכ"ו. פראנקפורט דמיין, תנ"ז.

²⁸ שהי ידות (Venice 1618 F. 142): :להלל לה' אלהי ישראל בקול גדול למעלה (רה"ב ב' כ') האח היחה לי סבה גורמת לחבר רוב שירי על גנוני הישמעאלים לפי שהם w313 □ קולם בשיריהם יותר מולתב... וראיתי קצת חכמים wNm3 □ רעעלה מחברים שירי ושבחוח לשי' על טווי □ אשר לא מבני ישראל הטהו אין הדין עמם. כי אין בכך כלום.

²⁹ ספר חסידים (מקצת) wiii □ (Berlin, Par. 768-d.) זיהר מי שיש לו קול נעים □ שלא יזכר ינונים נכרים כי עבירה היא.

³⁰ יוסף אטץ (Frankfort a/M, 1627, F. 73) אין לעשות ינונים בליל שבת ויום טוב בנינוני זכרי הנכרים כמו כל מקדש וכו' וכל שכן שלא יעשו ינונים אלו בבית הכנסת ולא למצוא להם היתר. באמרם שכל נינונייה סנגונו בים אמת □ מאתם □ מסאנן שבת המקדש היה קייב... יש למחות לנקבות המשוררות אפילו זמרות נכרים. Par. 6. **ששחבניטין** v.

³⁰ V. ראשית בכורים as in Note 24.

Considering the fact that some of the traditional tunes such as that for the **כל נדרי**, the **והכהנים**, or the **ברכו** were also very long-drawn, and that nevertheless no protests were uttered against these by the rabbis, we must conclude that the reason for the complaints was not only the prolongation of the service, hut the introducing of the new tunes for prayers the especial emphasis of which was not sanctioned by the necessities of the ritual. It was for a ceremonial need, for instance, that the tune of **כל נדרי** was produced. The chazzan was ordered to prolong the singing of **כל נדרי** for two reasons: first, since it was not permissible to annul vows on Sabbaths and holidays, he would have to begin **כל נדרי** by daylight, and then fill the time till sunset; secondly, to enable also the late-comers among the congregants to hear the **כל נדרי** he would have to repeat it.31 Still in the time of the Maharil, there was no set tune for **כל נדרי** and he himself used to embroider the text with different tunes,32 while Mordecai Jaffe of Prague, at the end of the sixteenth century, speaks of all the chazzanim's using a certain set tune which, because of its connection with the text, was a stumbling block to any change of that text.33 While they did not hesitate to spend over an hour in singing **ברוך שאמר** or **נשמת**,34 since to that usage they ascribed a cabbalistic or mystic connotation, they opposed violently the new tunes of the chazzanim, which had no other purpose than a musical one.

Chazzanuth in Central Europe seems to have gone through the same development in the seventeenth and eighteenth cen-

³¹ *Machzor Vitri* p. 388; ראב"ן Prague 1620 F. 70; Maharil הלכות י"כ 1331; *Machzor Munchen* (quoted in B. Ziemlich, Berlin 1886 p. 50) written in 1331, states that in Bohemia—in Hebrew ארץ כנען—it was the custom already to recite **כל נדרי** three times, each time raising the voice higher than the preceding time; while in Worms, it was habitual to recite it only twice.

³² Maharil, *Sabionetta*, 1556, F. 59.

³³ לבוש (Prague 1701, Par. 619) כל לשון כל נדרי שסגנים בו עכשו החונים אינו מדוקדק ושעות הוא... ואין לו שום פירוש אלא הגון בלבד... ואם אישר חילי אתקנה, וכסה פעמים רציתי לתקנו וללמדו לחינים כהוגן ולא היו יכולים לשנות בעת חפלתם בפני הרגל הגון שבפיהם.

³⁴ V. note #17. For the description of the responsive singing of **ברוך שאמר** and **נשמת** at the Talmudic Academies in Babylonia. by Nathan Bavli, v. Amsterdam 1732, p. 92 ff.

SONG AND SINGERS OF THE SYNAGOGUE & C

turies, as had the Synagogue song in the Orient in the eleventh and twelfth centuries-in that period when the piyut's flourishing was at its height. Here as well as there we see the inclination of the chazzanim to neglect traditional folksong and to elevate the Synagogue music to the realm of art; and here as well as there, the result was either a reaction or a complete failure. First the artistic flavor caused the people to cease to understand the song, although they favored it as a novelty and as art; and secondly, inasmuch as the art demanded professional singers to devote themselves to it, it excluded laymen entirely. Hence the traditional occupancy of the position of pccentot by rabbis and prominent men, was, by reason of the new art, impossible. Therefore gradually ptecentorship became a matter of sweet voices rather than of religious spirits. The best account in caricature has been preserved in a pamphlet of the beginning of the seventeenth century, named *שלשה צעקים ואינם נענין*.³⁵

If, until the seventeenth century, Germany had been the supplier to Eastern Europe of rabbis and chazzanim, the one transplanting thither Ashkenazic Jewish learning, and the other Ashkenazic Jewish traditional songs and customs, that role was no longer hers, after the persecutions of Chmelnitzki (1648-1660) which caused the Polish and Ukrainian Jews to leave their dwelling place, and to migrate Westward. In the course of a very short time, a Polish influx colored the character of many a Central European congregation; or, in some instances, separate Polish congregations were established. Toward the end of the seventeenth century, Rabbi Zelig Margolis of Kalish complains bitterly against those rabbis, religious teachers, and chazzanim, who, for the sake of material returns, left their native places and migrated to the rich German communities. Not approving of such action, he travelled instead to the Holy Land.³⁶ In fact we find, around the same time in Germany, Holland, and even Italy, many rabbis and cantors of Polish origin. Especially a famous chazzan Jokele of Rzeszow of Poland made a furor

³⁵ First in MS. at the end of *כל יקר* by Ephraim Lenschitz, written about 1402, in Lublin, first published in Amsterdam as a placard. V. Heb. Bibl. II. p. 155-158.

³⁶ *חבורי ליקוטים*, Venice 1715, Introd.

ABRAHAM ZEVI IDELSOHN

through his tremendous voice and wonderful singing. We find him now in Prague 37 as chazzan; now in Amsterdam, where he was painted by a famous Dutch artist; and, in 1715, in Metz where, while he was officiating on the feast of Shabuoth, a terrible calamity occurred at the Synagogue, fatal to many worshippers. 38 A great many of the Ashkenazic chazzanim in Amsterdam were from Poland, as for example Michael ben Nathan of Lublin (1700-1712) who, as the first to introduce choral singing of **bass** and singer into the Amsterdam Synagogue, caused heated contention in the Synagogue over this innovation.³⁹ There was also Rabbi Leb ben Eliakim of Horochow Volin, 1730, and Baer of Glogow in 1745, and Abraham Sigal of Hollishah, etc. 40 We find similar examples in many other communities such as in Fürth⁴¹ and Hamburg. Those Eastern European chazzanim introduced the Polish style of singing into Central European Synagogues, until their type of song became so much a part of chazzanuth that even the German chazzanim were obliged to give it to their congregations.

The eighteenth century manuscripts of Synagogue song betray a striking monotony of style and texts. The Jewish singers adopted that peculiar rococo style which flourished so widely in the eighteenth century. Altogether neglecting the fluid Oriental recitative chanting, they developed the rhythmical, metrical, melodic form, utilizing the minuette, andante, allegretto, aria, rondo, polonaise, preludio, adagio, Siciliano, and Waldhorn. The texts selected to be intoned were of hymn or laudation character, such as **אל ארון, אל ההודאות, קדיש**, Psalm 95, **לכה רודי**,

³⁷ V. above-mentioned Reisebeschreibung by A. Levy in Letterbode Amsterdam.

³⁸ In the Memoirs of Glickl von Hammeln, ed. D. Kaufmann, p. 325; Benjamin Kreilsheim in his pamphlet חלקה בניסין, Berlin, 1722.

³⁹ V. Sluys, loc cit. (Note #14).

⁴⁰ Ibid.

⁴¹ Fürth, 1679, by Meier Tarnopol who was Rabbi in Oettingen, and whose father-in-law, Chayim Zelig, was chazzan in Fürth. The latter was originally chazzan in Lemberg in Poland, and in 1660 was compelled to emigrate by reason of the Chmelnitzki pogroms. The author states also that all the Polish rabbis and their disciples emigrated to Moravia and Southern Germany.

SONG AND SINGERS OF THE SYNAGOGUE &C.

קדושה, מי כמכה, אשרי, הודו and הלל in אגא; on High Festivals much stress was laid upon מכלכל חיים, היום הרח עולם, etc. And we never find an attempt of one of the composers to choose for his musical creations, a text other than those habitually sung. Because of this dull conformity to routine, we find in the manuscripts innumerable tunes for one and the same text.

In form and character, the tunes were rather instrumental than vocal-and this for two reasons. In the first place, the Jewish singers had no opportunity to listen to vocal music since they had no access to Christian society functions or church programs and services, while they did hear the instrumental music played mostly in the open air, by travelling musicians or military bands. In the second place, the vivacious Jewish spirit preferred the more sprightly music, especially of string or wind instruments. Although the tunes are-written for the cantor and the two singers (bass and discant) yet we never find harmony in the manuscripts, that is, the three voices do not carry three individual parts, sing simultaneously, and thus provide opportunity to achieve harmonic combinations; but the manuscripts are throughout, of one melodic line, separated alternately for the various voices. We do not know whether this is an abbreviated method of indicating only the melodic lines, while the accompaniments were primitively extemporized ; or whether the music was sung merely in one part or in unison. Only in the later manuscripts at the end of the eighteenth and the beginning of the nineteenth century, we meet with the attempt to write three different voices simultaneously, in harmony-naturally in poor harmony.

The education of the chazzan both in Jewish knowledge and in music was the same three hundred years ago as it still is in Eastern Europe. The above-mentioned Solomon Lifshitz (see note 26) leaves us a description of his own education in the second half of the seventeenth century. He studied at the Yeshivah of David Oppenheim in Nikolsburg where he learned Shechitah. Chazzanuth, he acquired from his father, Moses Lifshitz in Fürth (1652-1731). He became chazzan and shochet and religious teacher in a little place. Gradually advancing, he secured a better position where he abandoned the Shechitah and the teaching, and devoted himself to his chaz-

ABRAHAM ZEVI IDELSOHN

zanuth. In about 1709, he became the official community cantor (הזן דמטא) in Prague. This position he could not retain; resigned; and went to Frankfort. In 1715, he became the cantor in Metz, where he died in 1758. He had been fortunate in having a father a chazzan, with whom he could study, for usually the singers had to serve chazzanim from their childhood, travelling and suffering with them from place to place, without any possibility of having any general education. In the chazzanuth-brief agreement between the community of Hildesheim and the chazzan Yosef aus Bicksheim, made in 1780, paragraph 8 provides that the chazzan must keep one singer at his own expense, and that in case the chazzan has another singer called bass, the community would pay the bass one half of his salary, that is one half thaler a week, and the various households would supply him with food.⁴² This sort of condition continued at least in Eastern Europe till late in the nineteenth century. In his memoirs, Elkan Cohen (born in Hungary, 1806) son of Lipman Bass, writes that in his twelfth year, he was stolen by a chazzan, and brought to the chazzan Yisroel in Prosnitz, who travelled over Moravia, Bohemia, Galicia, and Prussia. On his travels, he came to Budapast where the famous chazzan of that time, Dovidl Brod (1783-1848), who had been newly appointed, accepted him as a singer, under these conditions: "I know that you are a drong (a special chazzanic term meaning log, applied to those with an unmusical wooden voice); but yet if one wants to sing he should not be frightened. You can remain with me. I will supply you with days (the privilege of eating regularly with one family on each of the seven days of the week, throughout the year). Wages, I do not give; but at weddings and festal meals (סעודות), you can have a collection plate, the proceeds of which you will have to divide with the discant (falsetto singer). On Chanukah and Purim, you may go from house to house with the bass, and share with him what you thus gather. Erev Yom Kippur when it is customary for the Meshorerim to be **posted in the Schul, you will receive many donations.**"⁴³ The essential requirement for a *singer* was not only a good voice, but foremost

⁴² Copied by Birnbaum; classified under category כתבי יד.

⁴³ V. Memoirs, Oesterreichisch-ungarische Cantoren-Zeitung, Jhrg. 3, #6-8.

SONG AND SINGERS OF THE SYNAGOGUE &C.

a good memory, since the chazzanim for the most part could not read music, or-if they could-then only with great difficulty. Hence they were dependent upon the memory of the singers for the retaining of their tunes or the obtaining of new ones. For this reason, a singer with a great repertoire in his head, was very desirable and much sought after. And for the same reason a singer could not long remain with the same cantor, because after handing over the entire treasury of tunes obtained from some other chazzan, he was a useless and empty shell, and was compelled to go further, and start anew with the dissemination of his treasures. With the growth of musical knowledge, it rested with the singers to compose or to copy tunes, and to present them to the chazzanim. We possess many manuscripts of those singers, some of them inscribed with dedications to chazzanim.⁴⁴ Toward the end of the eighteenth century, we find even *singers* who supplied chazzanim with compositions for remuneration.³⁵ After a long period of travelling from one community to the other, singers (משוררים) might succeed in obtaining the position of chazzan. Their title was usually *המשורר הגדול* "the great singer". Some of them always retained the title bass; while many of them, never succeeding in obtaining a cantor position, remained singers all their lives. The previously quoted Solomon Lifshitz traces the musical knowledge of the cantors in Prague in the seventeenth century, from some of their epitaphs, e. g.

1668 JACOB THE SON OF PERETZ in the wisdom Of *music*
he was the chief of all singers;

LIPMAN POPPERS 1656, who was a *virtuoso on all string and wind instruments* (On him, a poem was written in Yiddish, and printed by Wagenseil in his book Sota, 1674 pg. 83.) ;

DAVIDSON OF JACOB FUTRALMACHER 1724 who *could play on different instruments, was a singer, and one of the music scholars.* **46**

44 V. later under Yekel Singer.

45 V. below under Abraham Alexander.

46 דוד היה סגן מכל מיני שירים ובקול, גם היה אחד מחכמי המוסיקה אשר לא היה נשטט. כמותו בדורנו. ולכן על פטירתו דאבה נשטט.

ANRAHAM ZEVI IDELSOHN

The following are the composers and singers of the Synagogue in the eighteenth century, whose products are preserved in our library :

AARON BAER was born in Bamberg Bavaria in 1738. He became chazzan for a short while in Padeborn, and was appointed first chazzan in Berlin in 1765. Through his fine tenor voice and attractive singing, he gained fame in Berlin; and his picture is still preserved in the art museum there. He was one of the first chazzanim who obtained some musical knowledge. As a result, he was able to write music and even **to compose**.

During the long period of his activity (died 1821) he gathered compositions of all his contemporaries in a large collection of over twelve hundred numbers, marked with the dates of the compositions, and, in most cases, with the names of the composers. He included also traditional songs. Of chief interest in the volume, we find the oldest form of כל נדרי dated 1720, and another variation of it marked 1783; אבות for the High Festivals על מנוח, אמנם כן, עלינו לשבח for **Succoth**, ונעילה for קדיש, and וכך היה אומר using the tune of הזכתיים. All those traditional songs show no difference from their **present** form. So we are sure that traditional songs were already fixed in the seventeenth century. There is a קדיש for ונעילה and **for the** last day of נפתח, by Rabbi Michael Chosid, 47 who was rabbi in Berlin 1714-1 728.

A second MS. Aaron Baer prepared in 16/0 size, probably for his own use at **services**. In our library, it is #75. It **is in** his own hand, neatly written, and bound in leather, with an illuminated title page in Hebrew. Written in 1791, it includes 447 numbers, arranged for the entire cycle of the year-for fifty-three Sabbaths, for each day of the festivals and semi-festivals. On the title page, Baer gives a preface significant for the conditions in the Synagogue song of the eighteenth century. There he states, for instance, that **the reason** for his arrangement of special songs for every Saturday and fast day of the year, was to prevent the members of the congregation from grasping the tunes; and thus to make it impossible for them to sing with the cantor. His intention was that a tune

SONG AND SINGERS OF THE SYNAGOGUE & C.

be sung once a year only, for "if a person hear a tune but once a year, it will be impossible for him to sing with the cantor during the service, and therefore he will not be able to confuse the chazzan. It has become a plague to the chazzanim to have the members of the congregation join the song."⁴⁵ The tunes throughout the book are all single voice, sometimes marked singer or bass. The names of the prayers are given above the tunes, but there is no indication of the apportionment of the text to the phrases and notes of the melody. The texts used are, for Saturday: מכלכל חיים, מלכותך, ואהבתך, התעוררי, לכה דודי; אל ההודאות, קדיש, אנא, החזו, תתברך צורנו, המלך המרום; for holidays: אור, אקדמות, for Shabuoth, פניך for Sabbath Shekolim, a Shir Hashirim Kaddish, and a Ruth Kaddish. Some traditional tunes are utilized, as e. g. קינות לכה דודי,⁴⁹ ספירה לכה דודי, אקדמות

ב ס' ר = ב ס י י ע ת א ד ש מ י א אתחיל לכתב ניגונים של כל השנה ע"פ שנת העיבור 49 שכל הפרשיות נפרדי' ובשנה פשוטה כשכ' שלא יחסר כל בו והניגונים של ג' רגלים ויג' וחנוכה ופורים כל אחד תמצאנו במקומו סדי חדש בחדשו ומדי שבת בשבתו ומועד במועדו. וסדרתי אותם לספק על שנה המימה ויותר מהמה יש לי באמתחתי אמנם לואת נכתנתי לספק לכל שבת ורגל ניגונים אחרים. כי השומע ניגון פעם א' בשנה א"א לומר עם השיץ כעת תפלתו ולא יוכל לבלבל להסתפלל לפני התיבה, ובפרטוה כי נע צרעת(?) הוא לכל החונים אם הב"ב מענים עמהם כי כרי קלא לא משתטי (1) ובטהרת העע יהי תפלתו זך וצלולה בלי שום טעות ומכשול ובלבול החושים ח'ו ותערב תפלתו כעבודת אהרן כעולה וכקרבו. כן נוכה לשורר בשכחת בנין בהמ'ק שיבנה במהרה בימינו. שנת ת"רס ק"רן מ'שיח ב'ן ד'רד נואלנו ב'מהרה אינסו.

⁴⁹ The traditional tune of the so-called **ספירה לכה דודי** is claimed to be an imitation of an aria in Mozart's "The Wedding of Figaro" (#3). In reality the **לכה דודי** has also very much similarity to a German folksong of Padeborn of the year 1765 (v. W. Baumker Das Katolische-Deutsche Kirchenlied, Vol. III, #124). The basis seems to be an older German folk-song, utilized both by Mozart in the aria mentioned, and by some chazzanim. That the charzanim did not take the tune from Mozart is evident from the fact that Mozart composed his Figaro in 1785, while the **לכה דודי** tune was well known a long time before that, as proved by the manuscripts.

With respect to imitations in general, we may regard it as a **rule** that chazzanim seldom consciously took over foreign songs. Adoption was mostly due to unconscious influence. It is very interesting to note that we frequently find motives of old traditional Synagogue tunes in works of the great classics, as for example, a passage of **והכהנים** in the finale of Beethoven's Seventh Symphony. It is nevertheless certain that the **והכהנים** tune was established long before Beethoven was born. Likewise, we find many Slavic motives **in** Shubert's music. A casual hearing of a tune may have a great influence

באב and in the same tune, אב הרחמים for the Saturday before תשעה באב. For Rosh Hashana, there are אבנו, מלך עליון, היה עם פיפיות, ויאתיו, למען שמך, סלוק קדושה, אדר הדר, מלכנו, יעלה, היום הרת עולם, Psalm 150, היום האמצע; for Yom Kippur: אמיצי שחקים, אמרו W7, מורה חטאים, ועל חטאים, כי אנו עמך, דרוי, אשרי עין, וכך היה מונה, וכך היה אומר, האוחז, ואבית ההלה, אשא דעי. This constitutes the complete list of texts for which so large a variety (447 numbers) of tunes was composed. The songs are for cantor and singers, and do not include recitatives and traditional tunes.

As mentioned above, this collection incorporates material of many other composers, whose music either was well known or found special grace in the eyes of Raer. Due to this use by Baer, some names of Jewish composers with their creations, were preserved. So we make the acquaintance of a certain MOSHE PAN to whom Baer always gives the title Rabbi, and from whom he incorporated 144 selections in the last named collection. Pan's compositions show considerable musical talent and originality, and it seems that many other composers-also Baer himself-imitated him. Up to the present time, it has been virtually impossible to identify this Pan with any degree of certainty. However by tracing his daughter who was married to the chazzan Meier Coblentz in Offenbach near Frankfort, who died in 1814, and on whose tombstone the father is named המשורר הגדול רבי משה פאן, we can assume that he was still alive at that time. The name *Pun* is the Jewish pronunciation of the place *Peine* near Hildesheim. In the archive of Hildesheim, several Moshe Peines are named as citizens. In Hanover, there was a chazzan by the name of Moshe Bass who died in 1814. If the word כאן on his tombstone should be read פאן, this may be the same man.⁵⁰ It might thus be deduced that the Pan in question was chazzan or singer in Hanover, On Facsimile II. of MS. Baer there is an item marked ר' מ'ף' (רבי משה, פאן).

on a composer. The motives nestle deep in his sentiments, and come forth as apparently new blossoms at the creative moment.

⁵⁰ S. Gronemann, *Genealogische Studien*. Berlin 1913, p. 157.

SONG AND SINGERS OF THE SYNAGOGUE &C.

Ten numbers are marked **מהשן כברלין**, probably referring to the predecessor of Baer, **LEE CHAZZAN** (1736-1755). One number is by **YITZCHOK**, Chazzan in Glogow, who was the teacher of Israel Lovy (v. below). Fifteen numbers are marked **משב** and **ריח**, both abbreviations which probably mean **משאר בשרי רבי יואל חזן**.⁵¹

Twelve numbers are marked **LEON SINGER**, the composer of the famous **Leoni Yigdal** (v. his composition on the second facsimile).

His real name was Meyer Leon. In 1767 he was appointed singer in the newly built Duke's Place Great Synagogue in London, on an annual salary of 40£ sterling. His sweet voice and wonderful singing attracted a great attendance of even gentiles. In 1770 the Reverend Charles Wesley, hymn writer and brother of John Wesley, paid a visit to the Duke's Place Synagogue, which he thus recorded in his journal: "I was desirous to hear Mr. Leoni at the Jewish Synagogue". James Piccioto says in his "Sketches"? "Meyer Leon the humble chorister rose to be Leoni the opera singer. He possessed a tuneful head, and he composed light and sacred melody. He adapted some Synagogue airs to church hymns, but he preserved strictly his religion, declining to appear on the stage on Friday nights and Festivals." Nevertheless the Board of the Synagogue did not hesitate in 1772, to reduce his salary to 30£ sterling. Hence he left the Synagogue and became a stage singer. "But his appearance on the Boards was a failure, merely because he had not the slightest conception of the histrionic art." After a time, he turned back to the Synagogue choir. There he composed tunes especially for the High Festivals which "used to be sung in the English Synagogue until the advent of the foreign chazzanim in 1814-1815". "The writer of the hymn

⁵¹ **יואל שץ** Of Leipe wrote an apology for chazzanim in answer to the attacks upon them, and called the book **ריח=רב יואל חזן** ריחניחיה. The book was edited by his son Leb, who was chazzan in Haslach. It was printed in Fürth in 1724. The Library possesses a MS. copy of that print. The book is in satiric style and poetic form, in both Hebrew and Yiddish German.

⁵² James Piccioto, *Sketches of Anglo-Jewish History*, London 1875, p. 147-8.

ABRAHAM ZEVI IDELSOHN

which is sung to the tune 'Leoni' was Thomas Olivers, a Welshman n-ho was born in 1725,. became a R'eslyan minister in 1753 and died in 1799. One day Oliver went to the Synagogue, where he heard a tune which so completely enraptured him that he resolved to have it sung in Christian congregations; and therefore wrote for the purpose a hymn 'The God of Abraham, Praise'. It was published in 1772 and became so popular that eight editions had to be published in less than two years, and it had reached the thirtieth edition in 1779. A writer on hymnology relates how the son of an old minister once said: I remember my father told me, during a conference in Wesley's time, Thomas Olivers, one of the preachers, came down to him, and unfolding a manuscript, said: Look at this. I have rendered it from the Hebrew, giving it so far as I could, a Christian character, and I have called on *Leoni the Jew who has given me a Synagogue melody to suit it; here is the tune and it is to be called 'Leoni'*. I read the composition and it was that now well known grand imitation of ancient Israel's hymns-'The God of Abraham, Praise'.⁵³ When, in 1787, the Ashkenazic congregation in Kingston Jamaica built a new Synagogue and asked the Ashkenazic congregation in London to recommend to it a reader, Leon took that position and settled in Kingston. A photograph of Leon is preserved in the Solomon collection of the Library.

One number of the Baer MS. is marked Jeremiah Hash הש (Halbestadt). One is marked "by the chazzan of Hanover"; another, by the chazzan of Amsterdam; two by Zadok, chazzan in Hamburg; one by Jacob כו (which means כליזמר) of Hamburg. Two are marked $\text{מ'ר'ז'ז' = זינר = וואלף זינר}$, a famous composer of that time from Prosnitz. Two are marked מ'פ'ב'ץ (abbreviation of ?).

As already said, outstanding in the Synagogue compositions of the eighteenth century were their instrumental character and their rococo style. For the benedictions for the kindling of the Chanukah candles, Baer provides seventeen Waldhorn solos: three for the benedictions of the first **evening**; and, for the follow-

⁵³ Jewish Chronicle, 1873: 642.

SONG AND SINGERS OF THE SYNAGOGUE &C.

ing evenings, two each, marked "Siciliana", i. e. to be sung in that tempo.

ABRAHAM ALEXANDER MS. #49 contains four compositions dedicated to S. Friede in Amsterdam, and includes a letter in Judeo-German, written in 1816, in which he tells that he was related to Aaron Baer of Berlin, and that Baer used to sing his compositions. And he adds that he would be reasonable in price.

YEKUSIEL OF HAGUE, MESHORER MS. #51 B: 43-A Year-Kaddish and MS.#17:3-Four compositions for Friday evening.

JUDAH, CHAZZAN IN HARTZFELD MS. #51 E: 47.

I. WOLF LEB MS. #91 small quarto, written 1809 in Berlin, contains 242 numbers, one of which is seventy-two pages. Among them is to be found a לכה דורי by I. Offenbach, cantor in Cologne, and father of the opera composer, Jaques Offenbach. Other compositions are by Israel Lovy (v. below).

A BELE MANNHEIMER MS. #55 :5.

YEKEL SINGER of Prague, called also "Yekel Bass" or "J. Lehman". He lived at the end of the eighteenth century. He was a productive composer, and much of his work remains to us in manuscript. His songs became popular with the chazzanim in Germany. He seems to have had little knowledge of Hebrew; e. g. in the MS. #63 A:1, he marked his composition כחוחי באדי בעלמה intending to say: I wrote for myself in general - כחבתי בעדי בעלמא -

MS. #28 A:1 and 2 is inscribed with the following dedication written in Hebrew letters: "Meinen herzlichen Gruss an המשורר הגדול רבי מאיר שץ. Ich werde bald das Vergnügen haben, persönlich aufzuwarten. Dann von allem, so viel Sie wollen. **bieses nur in Eil**. Ihr Freund, Yekel." MS. #28 C:1-2 he dedicates: "Meinem Freund Abele Wachenheimer gewidmet mit der Bitte nicht weiter zu geben. Yekel Singer". This was the way that the *singers* used to introduce themselves to the chazzanim, presenting them with their compositions to show their abilities. From the same Yekel, compositions are included in MS. #55 B:43, 36, 56.

SHLOMO SONDHEIMER of Mannheim MS. #55 B:12 marked "zu gebrauchen fur מניא, פסח, und הנוכח מניא" (instead of

ABRAHAM ZEVI IDELSOHN

קדיש לימים נוראים מן שלמה: MS. #63 E:5 has the mark: (מעניינא זוטשהיים איברעימען מן השן רב אברהם מהאנ

ABRAHAM SINGER of Prosnitz, father of the famous John Braham. (The latter's name was formed by the dropping of the A of Abraham. This son was co-editor with Nathan in the collection of Hebrew Melodies under their joint names, 1815) MS. #18-three numbers. Singer lived in London, where he died about 1780.

OSHER BASS MS. #44 A.

NATHAN BXER of Karlsruhe MS. #43 A.

ELEAZAR VOORZANGER chazzan in Amsterdam 1788-1838.

He was a descendant of an old chazzanic family which officiated in Amsterdam 54 from 1639. The first was Eleazar the **son of** Elijah Kottcnheim of Frankfort, who officiated sixty-one years, and died in 1700, at the age of eighty-five. Eleazar's grandson, Leb ben Wolf officiated from 1747 to 1802. Ms. #17:1.

JONAH VOORZANGER MS. #27:1-6

JOSHUA SINGER MS. #28 B :2 marked: פוליש איברבראכט מן ישועה זאנער

DAVID BASS MS. #29 with two part harmony.

MEYER KOBLENTZ, probably the son-in-law of Moshe Pan. MS. #30.

JUDAH SHATZ MS. #50 with the remark: זענדער שעהן זינד ממני קומפאנידירט אונד האבין גראסן בייפאל לכל השומעים אבער מוס זינד ממני קומפאנידירט אונד פארטא אונד פיאנא אין אבאכט גענאמען ווערדען composed in 1813.

MEYER METZ MS. #65 G.

NATHAN, cantor in London. MS. #76. Neatly written in 16/0, with an illuminated title page (v. Facsimile III.), containing the ritual and melodies for the wedding ceremony, with the later additions by a chazzan in **Copenhagen, written** in 1814.

JUDAH STETTENHEIM singer in Coblenz. MS. #33 A:1-15.

WOLF BASS (mentioned above) of Prosnitz. MS. #31:1-4

WOLF ITZIG, son of Wolf Konigsberg. MS. #55 B:14.

SALMON HAGUE MS. #64 F:22-23.

The oldest MS. is by ABRAHAM CACERES (אברהם די קאסיריס) MS. #92, written in 1739 for the Portuguese Synagogue in Am-

⁵⁴ V. Sluys Ibid,

SONG AND SINGERS OF THE SYNAGOGUE &C.

sterdam, on a poem **לא אלילים**; a duet for Soprano I. and II., to be sung on Simchath Torah. It is in correct harmony, and built in a succession of six divisions.

Another MS. #196 by L. M. MAYER, chazzan in Aarhus Denmark, written around 1825, has a tune for **כל נדרים** (#25) which is entirely different **from the usual כל נדרים, being based** on the mode of the Psalm recitative according to Ashkenazic tradition.

One of the outstanding Synagogue singers toward the end of the eighteenth and the beginning of the nineteenth century, was ISRAEL LEVY-born in Schotland near Danzig. His parents came from Poland. While he was still in his childhood, his parents settled in Glogow, where he became Meshorer to Yitzchok Glogow (whose composition is included in the Aaron Baer MS.-v. above). Equipped with unusual voice and musical talent as well as intelligence, the young Israel Levy became very popular. In accord with the custom of that time, he organized a group of singers, with which to start a tour throughout Central Europe, giving Synagogal concerts.

In 1798 he came, in the course of his tour, to Fiirth, in which community the post of chazzan was vacant. He made a deep impression with his singing, and was elected chazzan there. (His predecessor was Isaac of Prosnitz, 1782-1795.) In the eighteenth century, that community was one of the most prosperous in Germany, and very fond of music. Already in the beginning of the eighteenth century, it had maintained a choir of four singers; and, on special occasions, had increased it to ten. Because of their pleasure in being entertained by music, the Jews of Fürth secured permits for a troupe of Jewish musicians, making them legal "community officials". Chanukah and Purim as well as weddings were celebrated with great pomp. Indeed the head of the community found it necessary to issue a prohibition against the engaging of more than three musicians for entertainments. In Fiirth, the first 55 Jewish Songster with

‡ We here leave out of consideration, the Seder tunes: **כילונא. אדירה. ווא**, **כי לונא** in, printed as an appendix to the **זבח פסח**, published by Friedrich Albrecht Christian "Judeo-Convertor" 1677, whose Jewish name was Baruch ben Moshe from Prosnitz. He was Christianized in Bruchsaal in 1624, became lector in

ABRAHAM ZEVI IDELSOHN

musical scores, was published under the name of **שכחת ה'פ"ש**, composed by Rabbi Elkanan Henle Kirchhain, containing fifteen songs in Yiddish for Sabbaths and festal days. It was printed by a Jewish **press**. In Fiirth, Levy continued his education and studied with eagerness, piano, violin, and violincello, as well as the classic music of Mozart and Haydn. At the same time he attained facility in the Italian and French languages, the latter of which became and remained his vernacular to the end of his days. (Here he began to call himself **LOWY**) He achieved a mastery of Hebrew literature. However his outstanding strength was his phenomenal voice. He soon became a singer, especially of Haydn's and Mozart's compositions; and was invited by the Duke (later king) of Bavaria, Maximilian Joseph, to sing the tenor part in Haydn's "Creation" at a court concert. Lowy also received special permission (for the first time in the history of Germany) to give public concerts in Niirnberg, a place where Jews were not allowed to stay over night, and were permitted to enter only when accompanied by a Christian woman (!). In 1799, Lowy, accompanied **by** two singers, gave a concert in Niirnberg, after which the local paper Friedens-und Kriegs Courier Nr. 67 vom 20 **März** 1799, carried the announcement: "The three singers, especially Mr. Lowy, who gave the musical **academy** on the seventeenth, in the Bitterholz, thanks the public for the great applause and kindly reception; and herewith make acknowledgement of **the** courtesy extended them." That concert he repeated annually for six years until he left Fiirth in 1806. Among the chazzanim, he became famous as **ISRAEL GLOGOW** and later as **REB YISROEL FÜRTH**. **The Library possesses in MS. #65, a collection of fifty-six items by Lowy from his Fürth period.** In those tunes, he shows no originality, but walks rather on the path of **his** colleagues, in the style of the eighteenth century. Although he was accounted well acquainted with the vocal music of Haydn and Mozart, this knowledge had no influence upon his chazzanic creations. They were throughout, instrumental **in character**, Leipzig; **but fled from there; and returned to Judaism at the end of his days** (V. Fürst I: 178 Bibl. Jud.) **According to Birnbaum, he was a chazzan in Bruchsaal. Both rare prints are in the Library.**

SONG AND SINGERS OF THE SYNAGOGUE &C.

and required considerable technique not only for a singer but even for an instrumentalist.

In 1806 Lowy left Fürth with the intention of going to the metropolis of the Europe of that time-to Paris. However, since he progressed by the old method of concert-touring, he was kept in Metz as chnzzan for three years, ant! in Strassburg for eight. Finally in 1816 he succeeded in reaching the goal of his travel, Paris, **where he gave concerts** of secular music, and soon became famous in musical circles as a great singer. Attempts were made to inveigle him into stage appearances. We do not know what it was; but something held him back from that step. At that time the Jewish community in Paris, which had received official recognition in 1791, attempted to complete its organization ; and to that end, planned the building of a great Synagogue, and introduced some reforms in the service. Therefore in 1818, the community engaged Lowy as cantor and regenerator of the Synagogue service. In 1822 the Synagogue on Rue Notre Dame de Nazarite was dedicated. There Lowy organized a choir of four parts, for which he composed a service for the entire year. Thus he was really the first to have introduced a modern four part choir; Sulzer having organized his, in the newly built Temple in Vienna in 1826; Miinchen instituting its choir in 1832; Konigsberg, through Weintraub, in 1839; Breslau, Berlin, Dresden, in 1840; London, in 1841; while the Reform Temple in Hamburg, until 1880, had no regular choir in four parts,⁵⁶ but only boys singing in two parts.

Lowy here became LOVY, in conformity with French pronunciation.

Lovy's voice was baritone-bass from lower F, while in the high range it had tenor timbre, and reached the highest notes.

He died in 1832. After his death, all his reform endeavors melted away. However many of his tunes became popular not only in Paris, but also as far as Poland; and one of them was adopted by Goldfaden in his opera, Sulamith. Some of them were published by Naumbourg in his Synagoga! work; and a selection of them, with his biography, was printed by his family under

‡ M. Henle, *Der gottesdienstliche Cesang im Israelitischen Tempel zu Hamburg, Tempel-akte*, p. 82.

the name "Chants Religieux", Paris 1862. To the chazzanim in Germany, he was known as *Israel Glogow*, *Israel Fürth*, *Israel Metz*, and *Israel Strassburg*; and they used to sing his songs written in those cities—all of which were composed in the old style of the eighteenth century. But after he settled in Paris, he disappeared from the chazzanic world. His reform attempts made no impression on the chazzanim, as they left no trace upon the course of modernization of the Synagogue song in the beginning of the nineteenth century. Although he was endowed with all the gifts required for a reformer, this role was accorded not to him, but to Sulzer in Vienna, to Naumbourg in Paris, and to Lewandowski in Berlin. The explanation may be found in the fact that Lovy was an extremist, as we see from his compositions, whose effort was to break with the past and tradition, and to introduce entirely new tunes—an effort in line with the general attempt to do away with the Jewish life of the past, and create an entirely new Jew and Judaism.

Another prominent chazzan belongs to the eighteenth century, although his activity lasted to the middle of the nineteenth century. He is SHOLOM FRIEDE, chazzan in Amsterdam, originally from Hamburg. He officiated for some time in Utrecht. In 1809 he was appointed first chazzan in Amsterdam. Concerning the pompous ceremony of his installation (interesting because indicative of the important position that the chazzan occupied at that time), the archive of the Ashkenazic community there, provides a detailed description. He had a fine taste for music. His numerous collections are to be found in MSS. #17, 31, 35, 39, 40, 42, 69.—containing in all about two hundred numbers, in the style of the eighteenth century. He had a love for Polish-Jewish songs; and due to that fact, we are in possession of the early Polish chazzanuth, and of tunes in Chasidic style previous to the development of Chassidism. He died in 1854.

JOSEPH S. GOLDSTEIN-BASS of Oberlauringen bei Schweinfurth am Main, wrote a collection of Synagogal songs (probably toward the end of the eighteenth century), consisting of tunes in the usual style; and, in addition, several recitatives for High Festivals, in the traditional modes. This is the first and only

SONG AND SINGERS OF THE SYNAGOGUE &C.

written music of that particular style, and demonstrates that the recitative of the eighteenth century is in no way different from the recitative of Eastern European chnzzanuth, for Goldstein-by his own testimony-was of German origin. In 1813 he became the bass of Moshe Raff, chazzan in Jebenhausen in Bavaria, to **whom he** presented his collection, and whom "he taught the tunes by playing them on the violin", according to the statement of the son of Raff (providing us another sidelight on the relationship of bass, singer, and chazzan of those days). A photographed copy of that manuscript, the Library possesses under the number 230.

*
* * *

From a glance over the entire material quoted, one should not infer that the chazzanim entirely abolished the traditional tunes and recitatives. On the contrary, parallel to the new and free Synagogue compositions, the traditional modes were preserved-and usually very carefully, as we see in the traditional chazzanuth of Southern Germany, copied by S. Naumbourg in 1839, according to the singing of the Chazzan of München, Loew Sanger (1781-1843). Those recitatives, inasmuch as they had certainly been in tradition for many generations, give us a grasp of the state of the recitative of earlier centuries. They have not the elaborate chazzanic flavor of the recitatives of the above-mentioned Goldstein, for they are much simpler. The chazzanim of the eighteenth century, with the exception of Israel Levy, did not make any effort to reform the recitative. Their only innovation was the introduction of measured melodies-tunes in the classic style of the eighteenth century, thus paving the path for the Synagogue composers of the nineteenth century, in their Europcanization of the Synagogue song. The attitude toward the free recitative, on the part of the early nineteenth century modernizers of the Synagogue service, was different from that of their eighteenth century predecessors. Israel Jacobson abolished the recitative entirely;57 and, instead, in-

* V. S. Bernfeld, History of Reform (in Hebrew), second ed. 1923, pp. 76, 77, 84.

ABRAHAM ZEVI IDELSOHN

roduced reading without musical intonations, in the style of the Protestant Church. Hence he abolished also the cantillation of the Pentateuch reading.⁵⁸ While Sulzer retained the recitative he remodelled it according to the style of the oratorio.

Not only in Central Europe did these singers and composers of the eighteenth century, exert influence, but also on the Eastern European chazzanim whose creations, in the first half of the nineteenth century, are almost imitations of those of the eighteenth century Central European chazzanim. A large number of their manuscripts is in possession of the Library. Of significant historical import, as pioneers and blazers of new paths, are these Synagogue composers of the eighteenth century. Moreover they have left in the compositions, many tunes of genuine musical value which await utilization, as themes, for our modern services.

⁵⁸ Ibid.